

THE ETUDE

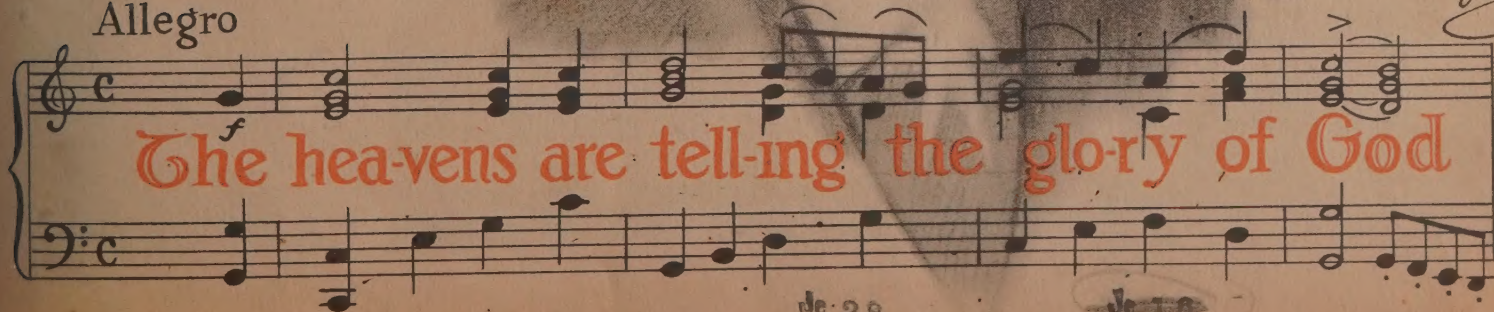
Music Magazine

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MAY 1934

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THE ETUDE MUSIC MAGAZINE

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



GINO
MARINUZZI



ALEXANDER
VON ZEMLINSKI

THE COVENT GARDEN SEASON of international opera opened on April 30th with a new and retouched performance of Beethoven's "Fidelio." Weinberger's "Schwanda" and the "Arabella" of Richard Strauss will be novelties in the repertoire; Clemens Krauss, from Vienna, and Gino Marinuzzi, from Rome, will be new leaders, with Sir Thomas Beecham as chief conductor and artistic director.

SIR EDWARD ELGAR, probably the most inspired of modern British composers, passed away at his home in Worcester on April 23rd. Born June 2, 1857, the son of the organist of St. George's Roman Catholic Church of Worcester, his early education was with the law in view; but he turned to his own choice of music in which he was largely self-taught. His masterpiece, "The Dream of Gerontius," was produced at the Birmingham Festival, on October 3, 1900, with Hans Richter conducting. His compositions include almost every form; and he achieved almost every distinction to be conferred upon a British musician and many from foreign lands. Sir Edward made several visits to America to conduct his works.

BENIAMINO GIGLI sang the rôle of *Des Grieux* (which for years was one of his most popular at the Metropolitan) in a fiftieth anniversary performance of Massenet's "Manon" given on January 19th, in Rome.

LIBRARY RECORDS show that a few years ago there was at the New York Public Library a continuous long waiting list for the "Schéhérazade" of Rimsky-Korsakoff and the "Pathétique Symphony" of Tchaikovsky; and that now these lie for days and weeks on the shelves while the waiting list is for the symphonies, chamber music and songs of Brahms.

ARNOLD SCHONBERG was the guest conductor of the Chicago Symphony Orchestra, for its pair of concerts on February 8th and 9th. His *Verklärte Nacht*, a "melodious and colorfully orchestrated" work, was on the program and shared with its composer in the "tempestuous applause."

JEAN SIBELIUS, the eminent Finnish composer, has been appointed a professor at the Royal College of Music in London.



GABRIEL
GROVLEZ

1921 his opera, "Cœur de Rubis," won the prize offered by the Paris Journal, *Comoedia*.

THE ROYAL OPERA of Cairo, Egypt, gave in February a brilliant season of French opera, in which Gounod's "Faust" and Massenet's "Thaïs" were the works the most popular. Gabriel Grovlez was the conductor. Grovlez was in the early 1920's a conductor with the Chicago Opera Association; and in

CZECH MUSIC filled the programs for February 1st and 3rd of the Cleveland Orchestra under Arthur Rodzinski. Among works presented were the *Overture to "The Bartered Bride"* by Smetana; the "New World Symphony" of Dvořák; and the "Concerto for Violoncello" of Dvořák, with Gregor Piatigorsky as soloist.

KURT ATTERBERG'S opera, "Fanal," has had its première at the Theater Royal of Stockholm, Sweden. Mr. Atterberg became widely known in America when in 1928 he won the ten thousand dollar prize offered by the Columbia Phonograph Company for a centennial symphony written in homage to Franz Schubert.

THE WOMEN ORGANISTS' CLUB of Boston held on February 20th a "Travel Recital" in which scenes of Paris were portrayed by the use of music for organ, violin, violoncello and voice.

AT THE CONCERTS-COLONNE of Paris, on February 10th and 11th, "Tristan and Isolde" was given in concert form and in its entirety. The first program included the first act and the first two scenes of the second; and the last presented the remainder of the work.

ARTURO TOSCANINI'S sixty-seventh birthday, on March 25th, was celebrated by a "radio party" from coast to coast, when a special "Palm Sunday Program" of the Philharmonic-Symphony Orchestra was broadcast from Carnegie Hall of New York, with Maestro Toscanini leading. Listeners in were asked to contribute to the half million guarantee fund being raised for this oldest of our American symphonic bodies.

DAVID STANLEY SMITH'S new "Concerto for the Violin" had its first performance when, on February 18th, it was on the program of the New Haven (Connecticut) Symphony orchestra. Hugo Kortschak was the soloist and the composer led the interpretation.

SWATOW, CHINA, heard the "Descants to Familiar Christmas Hymns" and the "Silent Night, with Faux Bourdon" of Dr. Henry Fry, when they were sung at a candlelight service and used during the Christmas season, at the Baptist Mission of that city.

THE ANN ARBOR MAY FESTIVAL is presenting as choral offerings the "Song of Spring (Ein Friedenslied)" of Heger, in its American première; the "Ninth Symphony" of Beethoven; "The Seasons" of Haydn and "The Ugly Duckling" of our own Granville English. The University Choral Union, trained by Earl V. Moore, and the Chicago Symphony Orchestra, under Dr. Frederick Stock, with an imposing list of soloists, are interpreting these works and presenting concert programs on the ninth to the twelfth.

THE BAYREUTH FESTIVAL is announced to begin July 22nd and close August 23rd. There will be six performances of "Parsifal," with Richard Strauss conducting; and Karl Elmendorff is announced to lead four performances of "Die Meistersinger" and three of "Der Ring des Nibelungen."

GUSTAV MAHLER'S "Second Symphony, in C minor," had one of its rare American performances when it made the program (with the exception of the *Overture to "Prometheus," Op. 43*, of Beethoven) on February 1st and 2nd, of the Detroit Symphony Orchestra. The Detroit Symphony Mixed Choir of two hundred voices supplied the choral parts, Lois Johnson, soprano, and Clara Clemens (Mrs. Ossip Gabrilowitsch), contralto, were soloists; and Ossip Gabrilowitsch directed the interpretation.

GRIEG'S unfinished opera, "Olav Trygvason," had what is believed to have been its first performance in America, when, on February 14th, it was given a performance at the Biltmore Theater of Los Angeles, under local Scandinavian auspices.

SIR HAMILTON HARTY finished, early in February, his engagement as leader of the Rochester Philharmonic Orchestra. When he appeared on the stage he received a wild ovation; and his tone-poem, "With the Wild Geese," was included in the program.

FELIX WEINGARTNER'S musical comedy, "Dame Kobold (Dame Imp)" was produced on January 14th at the Stadttheater of Baden near Vienna, in honor of the seventieth birthday of the composer. It was the Austrian première of a work written some twenty years ago, with its libretto based on a play by Calderon.

"HELEN RETIRES," an American opera by George Antheil, with its libretto by John Erskine, had its première on February 28th, at the Juilliard School of Music of New York. Marvel Biddle won approbation both for her singing of music ungrateful to the voice and for her characterizing of the heroine. Albert Stoessel conducted, and the whole performance won considerable praise.

THE APOLLO CLUB of Chicago gave on February 20th a performance of Verdi's "Requiem," with Edgar Nelson conducting. Margery Maxwell, Lilian Knowles, William Miller and Mark Love were the quartet of soloists; and the musical accompaniment was furnished by the Chicago Symphony Orchestra, with Robert Birch at the organ.

DR. DANIEL PROTHEROE, widely known in both America and Great Britain as a composer and conductor of choral music, died on February 24th, in Chicago, at the age of sixty-seven. A native of Wales, at nineteen he came to this country, where he stayed except for temporary musical service returns to his native land; and his last public appearance was at Orchestra Hall as conductor of the Welsh Male Choir of Chicago.

SUZANNE FISHER, a young American soprano, is reported to have "jumped at one bound to the very top of the artistic ladder" by her interpretation of the rôle of *Haiyang* when, on January 23rd, Zemlinski's opera, "Der Kreiderkreis (The Circle of Chalk)," had its Berlin première at the State Opera. Based on one of the most beautiful of the Chinese legends, the score is said to be of "fine workmanship," with "delicate coloring and transparency of the orchestra" so that it "should find a permanent place in the repertoire."

AN OHIO INTERCOLLEGIATE ORCHESTRA ASSOCIATION was formed at a meeting of college orchestra conductors held on December 14, 1933, at Kent State College. On May 12, 1934, the All-Ohio Intercollegiate Orchestra, assembled by this association, gave a festival at Kent State College, at which Dr. Howard Hanson was the conductor of the evening program which included his own "Romantic Symphony."

SERGEI RACHMANINOFF, according to a late announcement, is to become musical director at Ithaca College, Ithaca, New York.

FRANZ LEHAR'S new "grand" operetta, "Giuditta," has had its world première at the Vienna State Opera, heretofore the home of Mozart, Verdi and Wagner. The innovation was prompted by the desire to recoup the exchequer of the State Opera, which must have been achieved with Lehar leading the first four performances, with prices of admission tripled and quadrupled, and with record breaking box-office receipts.

ANTONIO SONZOGNO passed away at Venice, Italy, on December 31st. He founded the first choral school of that city and was widely known as a composer, especially for his oratorio, "Mary at Golgotha," and for a "Requiem Mass."

AN ALL-STRAUSS PROGRAM was presented on February 9th and 10th, by the Boston Symphony Orchestra with Dr. Serge Koussevitsky conducting, in honor of the seventieth year of Richard Strauss who was born on June 11, 1864.

"LINDA DI CHAMOUNIX," Donizetti's brilliant war horse of the coloratura prima donna, had a revival at the Metropolitan Opera House when given on March 1st, with Lily Pons in the title rôle. Though not having been heard in New York since February 4, 1919, when Galli-Curci was the star of a Chicago Civic Opera Company performance, it had in the past presented such brilliant artists as Patti, Gerster, Sembrich, Tetrizzini and the Americans, Clara Louise Kellogg and Emma Abbott.



CLARA LOUISE
KELLOGG

(Continued on page 328)

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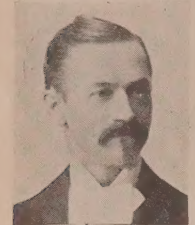
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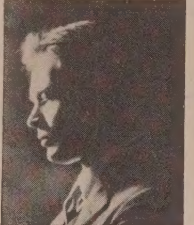
LETITIA RADCLIFFE HARRIS—B. Germantown, Phila. Comp., pia. Pupil of L. Conradi, R. Epstein. Appeared with Phila. Orch. Wks. songs, pia. pes. chamber mus. Res. G'n.



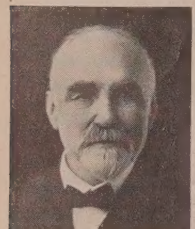
SIEGMUND VON HAU-SEGGER—B. Graz, Aug. 16, 1872. Comp., cond. Son of Friedrich von H. Cond. at Graz Opera, Hamburg Philh. Con., Munich Con. Soc. Many wks., incl. an opera.



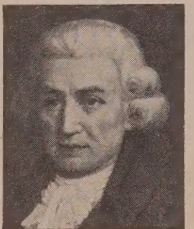
CHARLES ARTHUR HAVENS—B. Essex Co., N. Y., June 23, 1842; d. Chicago, Nov. 8, 1925. Comp., org. Studied, Boston. Active in Chicago. Wrote much sacred mus., incl. duet, *Will You Go*.



RAYMOND LESTER HAVENS—B. Providence, R. I., April 30, 1891. Pia., tcher. Pup. of C. Baermann, Cortot, Mathay. Soloist with Boston Symph. Head, pia. dept., Boston Univ.



PHILIP CADY HAYDEN—B. Brantford, Ont., Nov. 20, 1854; d. Keokuk, Iowa, May 15, 1925. Cond., ed. Mus. sup'r., Keokuk, 1892-1925. First pres., M. S. N. C. F'd'r. "Sch. Mus." magazine.



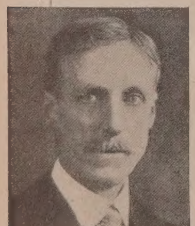
FRANZ JOSEF HAYDN—B. Rohrau, Austria, Apr. 1, 1732; d. Vienna, May 31, 1809. Master comp. Wrote an amazing number of large works. Considered the "Father of the Symphony."



ARTHUR E. HEACOCK—B. Baraboo, Wisc. Theorist, educator. Studied at Oberlin Con., Leipzig Cons., and in Paris. Mem. fac., Oberlin Cons. since 1893. Au. "Ear Training," and other wks.



MICHAEL HEAD—B. Eastbourne, Engl., Jan. 28, 1900. Comp., pia. Won Sir Michael Costa Scholarship for comp. at R. A. M., also others for piano playing. Songs, choral works, etc.



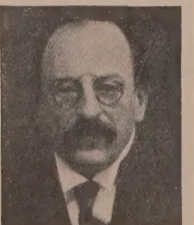
WARREN ROSECRANS HEDDEN—B. New York City, Dec. 25, 1861; d. there May 2, 1930. Comp., organist. For 10 years chairman, examining comm. of A. G. O. Wrote church music.



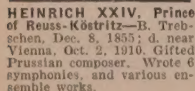
HUGO HEERMANN—B. Heilbronn, March 3, 1844. Eminent violinist. Pupil of Joachim. Many tours Europe and U. S. Fac. mem., Chic. Mus. Coll. (1906-10). Prof. at Geneva Cons. (1912).



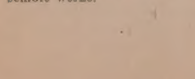
HEINRICH XXIV, Prince of Reuss-Köstritz—B. Trebschen, Dec. 8, 1855; d. near Vienna, Oct. 2, 1910. Gifted symphonist, and various ensemble works.



MAX HEINRICH—B. Chemnitz, Saxony, June 14, 1853; d. N. Y., Aug. 9, 1916. Prominent bar. Lieder singer, writer. From 1873, active in Phila. and N. Y. Wks. incl. a setting of Poe's *Raven*.



CHARLES HEINROTH—B. New York City, Jan. 2, 1874. Eminent org. Studied in N. Y. and Munich. Succ. Lenare at Carnegie Inst., Pittsburgh. Now head, mus. dept., City Coll., N. Y.



CARL HEINS—B. Tangermünde, June 8, 1859; d. 1922. Comp., pianist, tcher. Studied at Stern Cons. His amazing number of pieces display an extremely rich vein of melody.



LOUIS G. HEINZE—B. Phila., Pa., Oct. 13, 1864. Comp., pia., org., teacher. Grad., Leipzig Cons. Teaching in Phila. since 1885. Author "The Piano Beginner." Etude contr.

PETER ARNOLD HEISE—B. Copenhagen, Feb. 11, 1830; d. Stockerup, Sept. 12, 1879. Comp. Studied at Leipzig Cons. Two operas many songs and a work on medieval romances and songs.

GERARD HEKKING—B. Nancy, Fr. Distinguished cellist. Grad., Paris Cons. Has appeared as soloist in principal music centers of Europe. Held master classes, Eastman Sch. of Mus., 1933.

STEPHEN HELLER—B. Pest, May 15, 1813; d. Paris, Jan. 14, 1888. Comp., pia., teacher. Pupil of Halm. Intimate of Chopin, Liszt, Berlioz. Wks. many excellent pia. pes. and etudes.

GUSTAV HAVEMANN—B. Güstrow, Violinist. Studied at Berlin Hochschule. Taught in Leipzig Cons. Concertmaster in Dresden Orch. Now a teacher in Berlin Hochschule.

MISKA HAUSER—B. Presburg, Hungary, 1822; d. Vienna, Dec. 9, 1887. Comp., violinist. Pupil of Kreutzer. From 1840-61, made world tours with great suc. Wrote operettas and violin pes.

WILLIAM HAWES—B. London, June 21, 1785; d. there, Feb. 18, 1846. Comp., writer, singer, dir. Sang at Westminster Abbey. Dir. of Engl. Opera at the Lyceum. Cond., Madrigal Soc., Lon.

JOHN HAWKINS—B. London, March 30, 1719; d. Westminster, May 21, 1789. Mus. historian. Wr. much, incl. "General History of the Science and Practice of Music," 5 vols.

CHARLES BEACH HAWLEY—B. Brookfield, Mass., Feb. 14, 1858; d. Red Bank, N. J., Dec. 29, 1915. Comp., org., teacher. Stud. in N. Y. Many songs; *The Sweetest Flower that Blows*, etc.

ETHYL HAYDON—B. Wash'tn Pa. Sop. Pupil of Sembrich. Debut, N. Y., 1922. Many appearances in Europe and U. S. Has sung with Boston Symph., Detroit Symph. and others.

GLEN HAYDON—B. Inman, Kansas, Dec. 9, 1896. Comp., educ., writer. Stud., Paris and Vienna. On mus. fac., Univ. of Calif., since 1920. Newest work: "The Evolution of the Six-four Chord."

ROLAND HAYES—B. Curryville, Ga. Negro ten. Stud. Fisk Univ. Sang with Fisk Jubilee Singers. Debut as soloist, Boston, 1912. Has toured Europe and Amer. with astounding success.

JOHN C. HAYNES—B. Brighton, Mass., 1830; d. New York City, May 3, 1907. Music pub., executive. In 1889, became pres. of Oliver Ditson, Inc., whose employ he had entered at 15.

WILLIAM HAYS—B. Louisville, Ky., July 19, 1837; d. there July 22, 1907. Comp., journalist. Wrote nearly 500 songs, many widely used, among them, *Molly Darling* and *Evangeline*.

FREDERICK H. HAYWOOD—B. Chelmsford, Mass., Nov. 24, 1884. Vocal teacher, author. Fac. mem., Eastman Sch. of Mus. Held sum. classes Univ. of Calif. Author, "Universal Song."

CHARLES SWINNERTON HEAP—B. Birmingham, Engl., Apr. 10, 1847; d. there June 11, 1900. Comp., cond., org. Pupil, Leipzig Cons. Cond., Birmingham Philh. Cons. and many test'ls. Miscel. wks.

WILBUR F. HEATH—B. Corinth, Vt., 1843; d. Danville, Ill., 1915. Bandmaster in Civil War. Active as pub. sch. mus. sup'r. in Iowa, Ind., and Ill. Early worker in M. T. N. A.

WALTER HEATON—B. Manchester, Engl., 1871; d. Reading, Pa., March 3, 1933. Comp., org. Stud. in Engl. Org. in Reading, Pa. (1896-1928). In New Orleans 3 yrs. Anthems and choral works.

GEORG JULIUS ROBERT HECKMANN—B. Mannheim, Ger., Nov. 3, 1848; d. Glasgow, Nov. 29, 1891. Violinist. Pupil of David at Leipzig Cons. In 1875 formed famous Heckmann quartet.

CELESTE DE LONGPRE HECKSCHER—B. Phila., 1860; d. Germantown, Feb., 1928. Comp., pia. Wrote sgls., pia. pes., ensemble wks. Her "Dances of the Pyrenées," played by Phila. Orch.

JOSEPH HEINE—B. Engelland, 1841; d. St. John, N. B., 1895. Violinist, comp. (blind). Pupil of Prosper Sainton. Debut at Crystal Palace, Lon. at 16. Successful tours, Europe and Amer.

FELIX HEINK—B. near Dresden, Saxony. Comp., pianist. Pupil of Rubinstein, Hildach, Lamperti. At early age played for royalty. Has toured in lec.-rec. of own works, Europe and Amer.

IASCHA HEIFETZ—B. Vilna, Russia, Feb. 2, 1901. Violinist. At age of 3, pupil of father. At 6 played Mendelssohn's *Concerto* in pub. Berlin debut, 1912, N. Y., 1917. Many tours.

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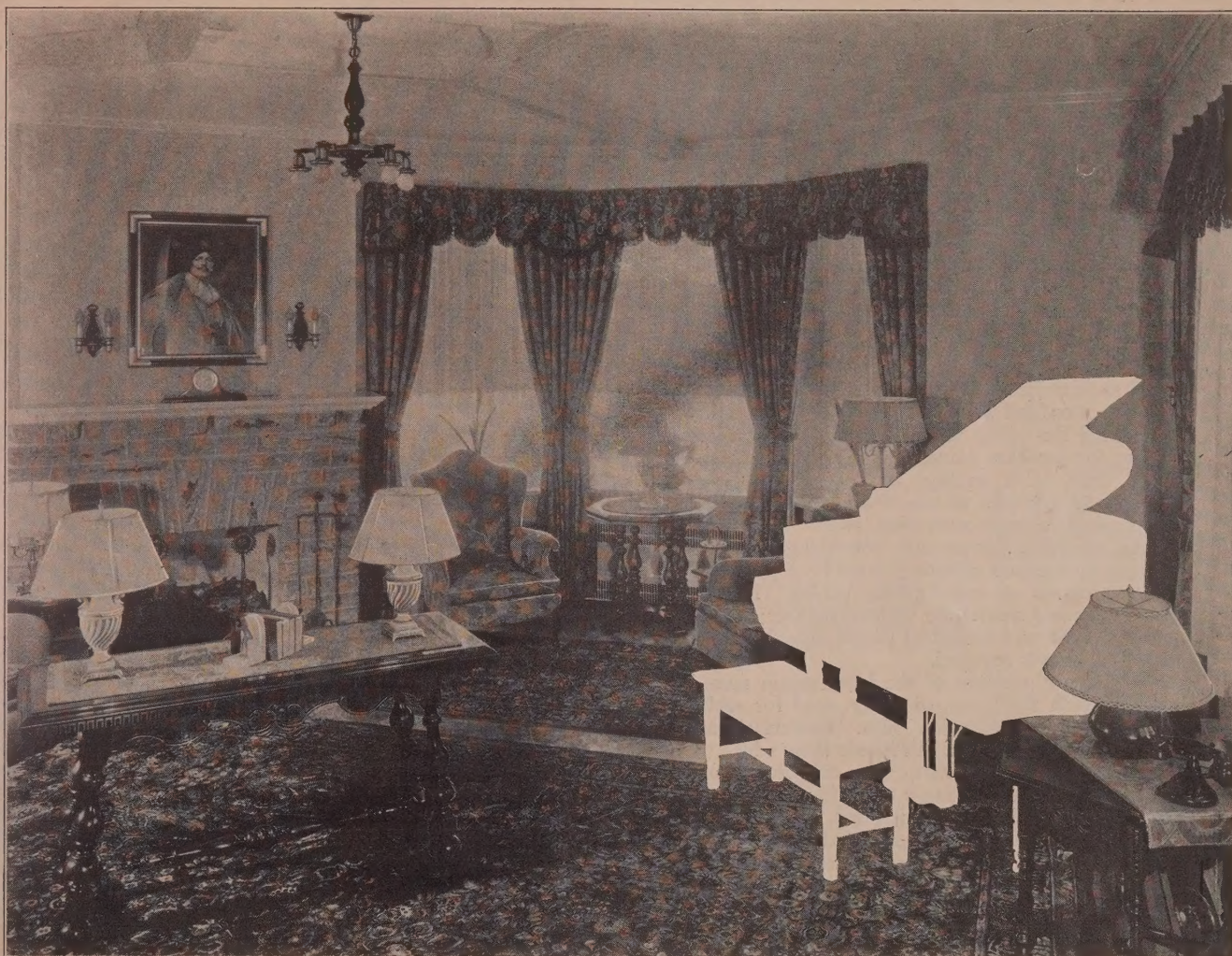
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WHEN THE MUSICAL SOUL OF THE HOME IS MISSING

The Soul of the Home

PRECISELY as you have a soul—that mystic something which, when it departs, ends your earthly being—so do homes have souls, without which they become dead homes. Because thousands of American homes have placed their souls in jeopardy, many wise people are beginning to realize that, if this is not remedied, a grave menace to the very foundations of our state will be the result.

The soul of the home has to do with those domestic forces and social customs which work to keep the home together as a unit, to bring inspiration, personal betterment, spiritual love, higher light and genuine joy to all of the members of the home. All these things must grow within the home and must be nurtured by every member of the home.

The home that is so little attractive that most of its members prefer to desert it a good part of the time for the cabaret, the club, the golf course, the movie, the automobile, the dance hall and every imaginable outside attraction, has ceased to deserve the name of home. It has degenerated into a mere house, giving shelter and a place to eat and sleep, entirely lacking in those things that, we all know, must be a part of real American home life.

It seems hardly necessary to note that where this condition exists something is terribly wrong in our social system, something which may even jeopardize the existence of our American state.

The unit of what we are proud to call American standards of living is unquestionably the American home. Even those Americans whose ancestral roots reach back to those parts of the European continent where there is no comprehensive equivalent of the English word "home"—where most functions and activities are held outside of the house, at restaurants, beer gardens, parks and theaters—must realize that in our American system the larger prosperity of our industrial and agricultural life depends upon the home as a unit. If we abandon the American home, we must abandon the American standards of living and character, upon which our liberal incomes and national business structure have always depended.

Therefore one of the very first responsibilities of American parenthood is that of making the home a shrine to which all its members come with real joy and gratitude for the opportunities which it offers. In that period when our home days started with family devotions and ended in fireside song, we as a people were producing many of our most representative Americans, who created the sound and prosperous conditions for which we became world famous. Parents in that wholesome era had no fear of the children becoming gunmen, racketeers, abandoned women or drunkards. The influence of the good father and the noble mother was so strong that the danger of bad company was slight.

More than this, the home was made a wonderful place in

which to have a genuinely good time. There were spirited gatherings of friends, interesting books, fascinating games and charming music in which all might participate. The family gathered around the fireside, or the reading table, or the piano, and there was always a means of gratifying that fundamental human desire "to do something." All over the country wholesome Americans are fighting to preserve the American home spirit. These homes never bred Capones, night club queens, bootleggers, kidnappers and bandits. But in thousands of homes today the American ideals are sacrificed for mechanical and artificial entertainments which take the young folks from the fireside. Have these entertainments made them happier? The question is absurd. Have they made them finer citizens? The answer, in countless cases, is tragic. Parents with judgment, in all parts of the country, are beginning to realize this and are determinedly setting about to provide a remedy. As we see the remedies they are:

1. The parents themselves must take a stronger hold of the situation and abandon the *laissez faire* attitude of letting the young folks run wild in their frantic desire for profitless amusement. At the same time, they must, with strategy and discretion, provide wholesome activities to take the place of the home-demolishing counter-attractions.
2. Home activities, that provide "something to do" that is constructive and elevating, must be a part of the daily program of every young person. Profitable avocations and studies are without number; and it is a very stupid and neglectful parent indeed who cannot find what is required.
3. The younger members of the home group must be imbued with the home spirit, the need for sticking together—the "family clan" idea. Particularly must they be made to see that this is something which they themselves must carry on in their own lives. More than this, they must be made to realize that the growing periods of leisure are such that, unless they develop some profitable way to spend their leisure time, their lives may become miserably unhappy.
4. They should be taught that participation in any avocation gives infinitely more permanent joy than merely watching others perform.

It is because of this that the piano, representing as it does the portal to the great world of music, must become year by year a more and more important factor in the home. Have a radio, by all means, and have a good talking machine, but do not let the young people of the home get the monumentally inane idea that these marvelous and necessary instruments can supply that musical understanding and joy which can come only through actual music study. The performance of music makes the value of the radio, for instance, far greater to the individual than it could possibly otherwise become.

The writer once saw a comedy performed by an admirable company of actors in Copenhagen. The audience was convulsed and it was obvious that the performers were meeting with great success. Not understanding Danish, however, the writer spent a wasted evening. Although the comparison does not exactly apply to music, which can be enjoyed to an extent by those who have not studied this fine art, it nevertheless is one which is often forced upon us when we have seen musically untrained people listening to concerts and radio programs. In these days, when music is "everywhere," the piano in the home of culture has long since ceased to be a mere piece of furniture; it is a great and real necessity.

Deplorably true it is that, as a result of the World War, economic and social conditions arose which in thousands of homes detracted from the interest in the piano; and that, due to the housing problem, many young people moved into quarters so tiny that a piano could hardly be accommodated. Yet there is always a way through which those, who earnestly desire the solace of a musical instrument, can find a place for it.

This is no silly proposal to revive the anemic and corseted

morals and conventions of the late Victorian era. It is a plea for the real happiness and security of millions of red-blooded young Americans, who have been set rudderless upon the open seas in a great sociological hurricane.

A home without the equipment for cultural development is a soulless home, a dead home. The piano in this musical age is one of the most important means for higher and finer cultural development.

A JANGLE OF SOUNDS

ASK the ubiquitous "man in the street" whether he likes a symphony concert and he will possibly answer, "I like any kind of music that is not merely a jangle of sounds." Just what he means by a "jangle of sounds" depends upon the individual. If he thinks of music at all, he probably has had the experience that a very, very low sound, such as the deepest notes of a great organ in a cathedral, vibrates so powerfully that he has been able to feel the reverberations; and he has also noted the excruciating, nervous vibrations that have arisen from the very, very high sound arising from the scraping of a knife over a plate. He also knows that somewhere in between these extremes of sound men, known as composers, have taken sounds and made them into patterns known as melodies, which in turn they have formed into designs of more or less orderly arrangement that appeal to the sense of beauty and proportion, much as a maker of stained glass windows would pick out various bits of glass and form them into a beautiful window. Naturally he expects the resultant piece of music or the window to "mean something" to him. If it is merely an indiscriminate scramble of colors that seem to have no relation to each other, there is nothing to appeal to his sense of design, contrast, mass or proportion. We cannot blame him if he makes his escape from the symphony concert when he hears something which gives him the "jitters." Symphonic "riots" are admittedly interesting to those of us who are watching with great curiosity the tonal experiments of innovators, great and small, who are exploring courageously beyond the frontiers of present-day conservatism. Yet, it does seem unreasonable to expect the musically untutored to be used as tonal guinea pigs upon which to try out these excrescences of modernism.

DOES HIGH ART COMMAND GENERAL PUBLIC INTEREST?

MUSICIANS, who sometimes grow trembly and weak-kneed in face of the onslaught of musical trash, know, down in their hearts, that there is always a public for the best in their art, if its appeal is both lofty and human.

At the Century of Progress Exposition in Chicago, the Art Institute had the whip hand of the art exhibition. This was not held in some flimsy, newly-made building on the Fair grounds but in the substantial, fire-proof building of the Institute on Michigan Avenue. This was a wise precaution, because the paintings—many priceless—were valued up in the dizzy millions. Did this exhibition, with its unbending idealism, pay? Attention, ye cheap agnostics. The attendance ran day after day from thirty thousand to fifty thousand visitors. Practically all paid an admission; and the art show, which cost over \$90,000 to present, was very successful financially.

Few countries of the world could have paralleled this attendance and interest. Nothing could indicate better the elevation of the desires of our citizens for "the best and nothing but the best." In music a similar appreciation is developing magnificently; and those musicians who have the good sense to hold to their ideals will, in the ensuing years, have the gratification which wide public success always brings. Don't get jazzphobia. The "big bad wolf" already has lost most of its teeth.

"In an artist's life, sometimes, wild tempests succeed each other with bewildering rapidity, and so it was with me. Hardly had I recovered from the shocks of Weber and Shakespeare, when above my horizon burst the sun of glorious Beethoven to melt for me that misty inmost veil of the holiest shrine in music, as Shakespeare had lifted that of poetry."—Berlioz.

The Singing Student's Vacation

By the famous Dramatic Contralto

SIGRID ONEGIN

OF THE METROPOLITAN OPERA COMPANY

As Told to R. H. Wollstein

THE THREE to four month summer vacation confronting the average American music student offers a problem that is utterly strange to the European. In Europe, of course, we have *lesse Ferien*, big vacations, but they are never more than six weeks long, and are needed for mental relaxation and body building. Some students go further than this and use even that time to polish up their musical education, as opposed to straight vocal practice. But a certain amount of rest is necessary, and, even if student is positively lazy during the vacation, six weeks can't do much harm. But here in America you have just twice that amount of time to put in! And four months—a third of a year!—when badly spent, can be harmful. However, there is much that you as a serious music student can do to transform the potential harm of the unsupervised summer period into very real help.

First of all, you must have a good rest from the vocal routine of the active season. I heartily believe in this. I should not go so far as to say that the singer needs more rest than other music students, but the entire vocal mechanism is so *within* the body and so very susceptible to general body conditions, that fatigue shows in the voice more quickly, perhaps, than it does in the fingers. Thus, I would advise you first to take four weeks of complete relaxation. Much rest is needed, not merely to give the voice itself a chance to recuperate, but to build up the fitness of the entire body. And, when I speak of a rest, I mean—a rest! It doesn't mean a mere change of activity. Don't stop singing in order to gad about and go to lots of parties and smoke cigarettes and drink cocktails!

The Re-Creating Rest

MY OWN normal vacation routine is to get away into the country somewhere and do just what I advise for you. For four weeks I rest absolutely. No practicing, no coaching, no singing at parties. I exercise in the open air as much as I can and lead a very regular life. I have to walk and go on long hikes, but most of all I go in for swimming and horseback riding, because these sports strengthen the abdominal and diaphragm muscles, which are so vital to correct breathing and good singing. I live simply, get lots of rest and sleep, and, while I do not cloister myself from amusements and pleasant people, I try to have a real rest cure. And my voice is always the fresher for it. I feel new-born and entirely ready for the strenuous activities awaiting me.

When that month is over I use any remaining vacation time for coaching new music and reviewing old music, and for general musical reading and investigating. I still treat the voice gently and work no more than two hours a day. Of course, my voice is controlled today, and I never have more than six weeks of vacation time. But you students of singing, with twelve weeks to account for, must prepare your summer schedule differently.

Once your month of rest is over, I should advise you to spend at least two hours a day on straight vocal work. Because you will be working alone, without a teacher to explain to you and guide you, I should avoid any strenuous or difficult music which

might present new problems, the solution of which is beyond you. However, I should use the time to perfect the greatest, most beneficial, of all vocal exercises, the slow scale. Lilli Lehmann always referred to it as the *grand scala* and said that, if a soprano could master it perfectly, she needed no other vocal equipment to prepare her for *Isolde*! And she was right.

The Encompassing Scale

THIS EXERCISE is simply a chromatic scale, covering your entire normal range and sung extremely slowly, on whole notes. It sounds easy. It is the most difficult thing a singer can master! Of course, the point of the exercise is not simply to "sing a scale" but to master breath support, throat relaxation, timbre and voice control, so that each tone floats out free, full, unforced, pure. The utter simplicity of the notes you sing forces you to concentrate on sheer tone. The great length of time you hold each note regulates your breath control and probes tone purity. This exercise is equally beneficial for all voices. It was developed, I believe, by the great Marchesi (and later endorsed both by Garcia and Lehmann), on the theory that all voices need, basically, the same purely vocal treatment, and that individualities of range, quality and color can be developed later, once the basic vocal (or physical) mechanism is in good order.

Begin with the lowest normal note of your range and work up gradually, half a tone at a time, to your highest normal note. In each case I have stressed the word *normal*, because the exercise should be taken under the freest, most natural conditions, and range building can involve effort. Sing the notes simply on *AH*. Hold each one for the full duration of your fullest breath. Work slowly. Listen for the sound and watch out for the feel of each tone. It must be free, full, not breathy, unhampered, clear. It must float out through you, without effort, like wind through a reed. If the first tone you sing falls short of this in any way, don't go on to the next one until you have repeated it, cleared it up. You may have to repeat each tone many times. When you have "got" a tone, then, repeat it again, perfectly, and use the sensations of the good tone to build on, in preparing the next one. It may easily take you an hour to complete this *grand scala* of your entire range, which should be two and a half octaves at least. It is the supreme vocal tonic. I never begin a singing day with anything else. It is, so to speak, my musical morning prayer.

Occasionally, of course, I have tried to plunge directly into fleetier scale work or coloratura passages. Sometimes, as on tour, the pressure of time would make it so much easier to do this. But it doesn't work out well for me. Always I have to

go back and work through my *grand scala* first. It does for the voice exactly what a good massage does for the muscles. If you take an hour a day this summer to develop your *grand scala*, you will have laid the foundations for a life-time of good vocal habits—and you will be amazed at the freedom and power you will have acquired for next season's work.

Making Songs Sing

BUT AN hour a day of scale work doesn't even begin to scratch the surface of the many interesting things our vocal student can do to amuse and improve himself over the summer. Take another hour during the day (not immediately after your scale work) to review songs that you have sung, and to try your hand at coaching new material, entirely without help. It is very interesting to see just what you can do with a simple new song, quite unaided. Your teacher will gladly list you a number of songs that are suitable for you. The test is to read the music, observe the indications, and create the breath of life and shading and feeling for it—all by yourself.

As a vocal student you, however, must guard against the danger of concentrating on singing, to the exclusion of general musicianship. In the Conservatory at Wiesbaden, where I had my first training, as a girl of fourteen, the vocal students took singing as a "major" subject, and were required, in addition, to select two "minors." We could choose among piano work, violin, theory, music history and ear training. I chose piano and theory, as basically most useful to the singer—and I had to work at them quite as hard as any major student in piano or theory! That, of course, is the ideal system. One doesn't want to remain merely a singing student. One aims to become a well-rounded musician.

General musicianship, then, is the rich, inexhaustible field which the vocal student can explore, unaided, over the summer. How much do you know of theory? Scale, chord and interval relationships? Get a reliable elementary book on music theory and spend half an hour a day working through it by yourself. Then "prove" it at the piano, and see what fun it is to "watch the wheels go 'round." When you feel you have mastered the fundamental interval relationships, try to transpose some simple and regular melody. Try it on the piano, and try to write it down, too. Later on, it will be of great service to you to be able to transpose songs for your own use.

The Fulfilling Instrument

HOW DEXTEROUS are you at the piano? That most necessary hand-aid of the singer's art must come in for a share of your attention! Practice half an hour a day at the piano—not simply song accompaniments, but the easier piano classics. Develop finger agility and sight reading. Try to read through some simple piano duets with another student of singing, whose approach to pianistic problems is similar to your own.

How much do you know of music that you haven't sung yourself, or that hasn't been used in your own past lessons? Hunt up new music—classic, modern, anything,



SIGRID ONEGIN

everything!—and read it through, absorbing its style along with its notes. Organize a sort of borrowing library with your friends who may have music that you have not and who may like to look over yours, in exchange. When I was a young student, I used to "explore" a different composer, or a different "school" of music each summer. One year, I attended lectures on Bach, and read through quantities of masses and cantatas—works for bass and soprano which I could never possibly sing myself. Years later, when I sang the "Missa Solemnis" in Amsterdam, and Dr. Mengelberg asked me where I had ever learned so distinct a Bach style, I sent a mental greeting to the little girl I used to be, and thanked her for not having frittered away that summer! Later, I did the same with Brahms, Beethoven, Schubert, Schumann—all the great composers. I saturated myself in them and tried to learn their secret. The best way to study a composer is to steep yourself in his works for weeks at a time. And when will you ever have a better chance of getting weeks at your disposal than over the summer?

Tones Otherwise Produced

HOW MUCH do you know of other instruments? Not their playing, necessarily, but their properties, their use? At one of the rehearsals I prepared with Toscanini, I heard that great conductor ask a singer to approach a certain tone "like a clarinet." What distinctive tonal qualities would rise up in your mind if Toscanini said that to you? Can you project a mental approach to tone in terms of a violin or a flute? Suppose you try and learn! Any teacher of those instruments in your town would, I am sure, be only too glad to allow you to visit his studio and learn the simplest basic characteristics of the instrument's use and sound. If such a studio is not available to you, your friends and classmates will surely include students of some instrument that is strange to you, and you can talk things over together, reciprocally. Such knowledge will be invaluable to you

later on, in studying breathing, phrasing and working with other instruments.

How fluent are you in foreign languages? I should certainly not advise you to work up the pronunciation of a foreign tongue by yourself unaided. But why not read a bit—in French, Italian, German? Get hold of some opera librettos and find out what they mean. I suggest these operatic texts chiefly because they generally come printed with one page in the language of the work and the other in English, and you will not so easily "get stuck." Of course, your language teacher or your high school or college teachers will, I am sure, recommend to you standard works from the literatures of these musical lands, in editions with vocabularies, which will make the reading easier for you. The sincere artist, of course, wants to master the languages themselves, not merely the words of a song.

So then—what shall you do over the summer? Well, if you practice your *grand scala* faithfully for an hour a day, and add another hour of non-strenuous song work, if you play piano half an hour a day and work at theory another half-hour, you will have three hours creditably accounted for—and think of all the fun you can have during the rest of the time, with instruments, composers, new music, books, languages, and out of door sports! And I haven't even touched on music history! The summer will be all too short to explore it all!

SELF-TEST QUESTIONS ON MME. ONEGIN'S ARTICLE

1. Why is it the singer more than other types of vocal students needs frequent periods of rest?
2. What qualities must be sought for in perfecting the "grand scala"?
3. In what other branches of musicianship should the vocal student be trained?
4. Why is a knowledge of piano particularly advantageous to the singer?
5. In what non-musical studies should the singer engage?

The New Piece

By ESTELLE WILLIAMS

NOTHING pleases a young music pupil so much as a new piece. No matter how attractive the little exercises in his study book have been made, they cannot equal the new piece of sheet music with pretty illustrated cover. At the close of the lesson period, after he has received his new piece, he will walk home in a happy daze with it on top of his other music. And, before he has hardly time to take off his hat, he will sit down to the piano and try to show Mother how "terribly pretty it is."

Since new pieces mean so much to pupils, a teacher should spend a little forethought before selecting them. As in stories, the attractive title compels. A title like *The Answer of the Maiden* would not attract a child's attention half so quickly as one like *The Ghost* or *Playing Jacks*. *The Ghost* would sound interesting to any child—boy or girl.

Naturally the best material can be selected only by learning a child's interests. If playing jacks or base-ball has become the biggest adventures during the recess period at school, the teacher should give them little pieces about these games. If he has any boy-scouts in his class, he

should give them military marches or descriptive outdoor numbers. If a pupil prefers army pieces with lively movements, he should not burden him with an entire repertoire of *andante* movements of a dreamy character.

Fairy music should compose a large part of the teacher's material, for fairy music, like fairy stories, is always interesting to children.

The old saying, "the other fellow's grass always looks the greenest" is true in music. A pupil listening to another pupil play over his new piece will likely think it a lot prettier than his own and beg the teacher to let him take it next. So a good plan is for the teacher to let the pupil select a few pieces occasionally.

If the teacher will play over the new pieces first before he gives the first lesson on them the glamour will be increased doubly. Even more will it be increased if the teacher will make up little stories about the pieces.

Remembering the significance of a new piece a thoughtful teacher can make it a pleasant adventure and a new goal to lure the child to Music Land.

* * *

"Children of high school age are strongly emotional. They should be given lots of music, not only because of its value to them later as an avocation, but because music is the food of the emotions. The great problem of education in the adolescent years is not in developing a solid amount of knowledge, but in translating youths' fundamental longing and surging emotions into appropriate ideals of spiritual expression and conduct that shall serve as foundations of the adult years. And no subject can so well perform the function as music."—MERLE PRUNTY.

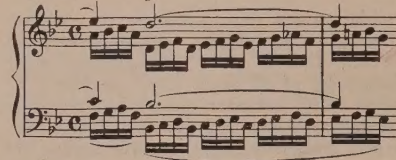
Holding Notes

By CHARLES KNETZGER

SUSTAINING tones with one or more fingers while the others are playing different parts of a passage is not the least of the problems confronting the would-be performer on the piano.

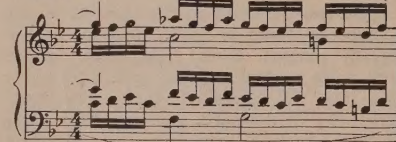
Cramer's *Study in B flat* has many measures like the following, in which notes are tied over into the next measure.

Ex. 1



When the pupil's attention is focused on the rapid sixteenth notes he forgets all about the holding-notes. He is also likely to be remiss, unless he is very careful in practicing the exercise, in holding the half and quarter notes in measures like the following:

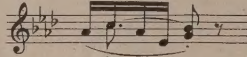
Ex. 2



When playing on the organ the slighting of holding-notes in any piece or exercise is very noticeable, because these tones usually form one of the parts or voices. The effect is similar to that produced by a singer who holds his notes for only part of their full value or takes a breath between syllables. On the piano the fault is equally bad, although it does not strike the ordinary listener so readily as when perpetrated by a singer or an organist.

Schumann's *Impromptu in A Flat*, Op. 90, No. 4, has the oft-recurring figure:

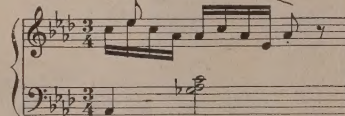
Ex. 3



Here the C being held and slurred into the B flat on the third beat of the measure will prevent a break in the melody.

The same piece has many measures like the following:

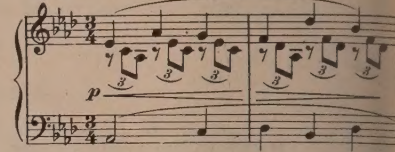
Ex. 4



The happy-go-lucky player usually fails to notice the double stem on the second note, playing it merely as a sixteenth.

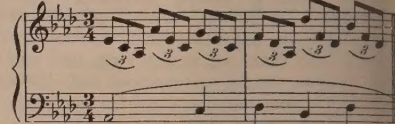
How often do we not hear melody notes in passages like the following:

Ex. 5



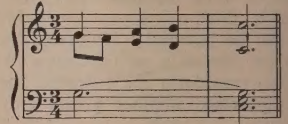
played as if they were written:

Ex. 6



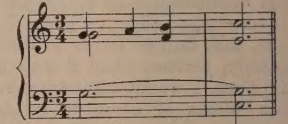
Double stems notes are always significant. They are used when two voices coalesce on the same tone, the one retaining it while the other follows some other melodic line.

Ex. 7



When one of these notes is a half note or a whole note, while the other is a quarter or an eighth, it is necessary to write two separate notes:

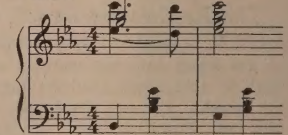
Ex. 8



for the half and the quarter note cannot be joined on the same stem.

When they see two such notes side by side, pupils are often puzzled, thinking that they must be played separately. A chord containing such notes

Ex. 9



is almost invariably rendered incorrectly by the uninitiated who play the octave E flat, and then, immediately after, the G and B flat, thus breaking the chord into two parts contrary to the intention of the composer.

Guiding Signs in Music

By FLORENCE L. CURTISS

MARY never observed signs of expression in music.

One day after Mary played her piece mechanically, Miss Wells, her teacher, said, "How would you like to drive with no signs along the way to guide you?"

"Suppose you came to a grade and there was no sign saying, 'Dangerous hill. Go into second gear.' You would stay in high gear but how frightened you would become before reaching the bottom of the hill!"

"Why isn't there a warning sign?" you would say angrily.

"Signs in music compare with signs along the highway. They serve as a guide to make the way clear for right playing. In-

deed, you could no more get along without guiding signs in music than you could travel without them on the highway.

"Think of expression marks in the following way:

"The treble and bass clefs are signs indicating what road to take. Such signs as *andante*, *largo* and *moderato* represent the speed limits of the musical towns. Be sure to observe them. *Rit.* means 'danger,' 'go slowly'; a *tempo* means 'resume speed'; \curvearrowright is a stop sign (red light)."

Mary soon was all eagerness to be able to master the traffic signs in music, and Miss Wells noticed a marked improvement in her very next lesson.

Making Piano Technic Simpler

By the Well-Known European Teacher

ELSA RAU

WHEN ONE considers the development of pianoforte technic and its methodical treatment, one is struck by the strange fact that it has never been widely insisted upon that the position of the hand and its function must be the starting point for the coördinated movement of hand and arm.

By coördination we mean the interdependent movements of the corporal machine, such as are automatically involved in our everyday handling of things. We can depend on the mobilization of the right groups of muscles and their going into action, whenever a particular movement of the hand calls for it. The greater the force and the bigger the movement required, the larger the number of muscles responding to the call for action. The point is best illustrated by the artisan at work. To produce the finished article, he must concentrate on handling his tools in the most efficiently practical manner. Individual skill and practice combine together, while each movement has a conscious objective, and each directing motion of the hand is a step nearer the goal.

Movements Made Conscious

DIFFICULTIES seem to arise as soon as the pupil is called upon to execute at the piano movements similar to those which in ordinary daily life he makes without reflection. That is, he can handle well enough a hammer with strength proportionate to the matter in hand, a tap from the wrist, a bolder stroke from the forearm with fixed wrist or a powerful swing from the trunk. But, when he must exercise similar coördination at the keys and play staccato through the various degrees of strength, he feels lost. I do not intend any reference to the technical perfection that is built up only after years of experience, but wish the simile to apply only to the bare foundation, when the pupil must learn simply to use his arms naturally at the piano.

If one lays down some object or other, for instance, a pencil, on the keys of one of the higher octaves and says to the pupil, "Please hand me that pencil," the latter at once stretches out his arm just so far as is necessary to pick it up conveniently. But, should one desire him to play a sixth exactly at the same spot, the aim of the motion being different and the touch in playing being not a standard (and hence self-directive) motion but a reflective striving after the correct manner, he becomes anxious and in consequence influences the otherwise natural motion of his arm.

Those ordinary, daily movements which we have exercised and practiced from youth up naturally need no theoretical instruction as to laws which govern their function. The playing of an interval on the piano, however, is no simple one-sided task, but one that involves heterogeneous aspects—of gesture, sound, music, and so forth. The intricacy of the action and the efforts to explain the theory of it tend to obscure that facet of the problem which lies nearest, namely, that the spacing of an interval implies a definite "grasp." The teacher's task is, then, to make clear that the interval to be spaced is as concrete as an object to be grasped in the hand. When the pupil has this feeling and can pose his fingers as though they held an object corresponding in size to the interval to be played, then the necessary coördination (in this case)

also comes automatically. The arm especially follows the hand as naturally as in ordinary life. The further coördination, the tension and relaxation of the muscles, is governed not by outside direction, but, as it were, by an inner instinct of the effort required.

Grasping Intervals

TO ATTAIN the position of the arm in its naturalness, as has been mentioned in the foregoing, even in the most rapid series of notes, the series must be split up into intervals of generally two (sometimes three or four) notes, and these divisions quite separately played over, *grasped*, like an object!

The way in which the fingers take hold of the interval (as though it were a concrete object) gives also their position and direction. Consider the way a man places his fingers to ring a bell and then ask yourself, "From a purely anatomical point of view, can the old method of teaching, to play with fingers bent double, be anything but unnatural and incorrect?"

With the help of concentration one can accustom oneself to "grasp" in the already suggested manner each interval as it eventuates. The position differences are often minute; but yet they do change, not only with the *size* of the interval or with the fingering but also with the position of the octave. The position is different, for instance, when the fingers play on black, and when on white, keys, or when one finger lies on a white with another on a black, key.

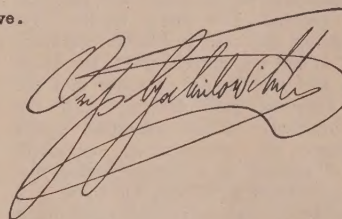
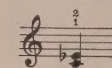
In preparing a passage, each separate interval must be grasped in the most natural way; the preceding as well as the following position must be noted and applied to the sequence of tones. By this method, elasticity of touch and technical skill will be acquired since the coördination of movements will be organically natural and all impression of uneasiness will be eliminated.

Let me give a few simple examples from Bach's *Prelude in C minor*:

OSSIP GABRILOWITSCH WRITES:

Miss Elsa Rau is a prominent music teacher in Munich, Germany, and has a large following of students. In reading her article I was favorably impressed by it and recommended it to the "Etude" for publication.

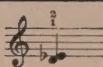
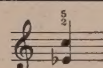
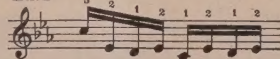
Miss Rau's ideas on piano technique seem to me very well founded, and at the same time most practical. She calls attention to observations which many advanced pianists have made at one time or another, but which, so far, have not been receiving the general attention they deserve.

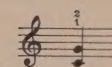
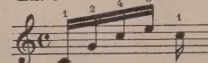
The index finger has in each of these three combinations a different position and touches at a different point on the key.

Many of the reputed difficulties in pianoforte literature are rendered easy by such preparational work. Often in daily life, for instance, in moving or carrying something, a slight adjustment in applying effort renders the action much easier; so also in piano practice the separate playing of each interval economizes the effort and banishes difficulties. The following, from Chopin's Etude, Op. 10, No. 1, illustrates this:

Ex. 1

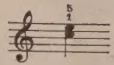
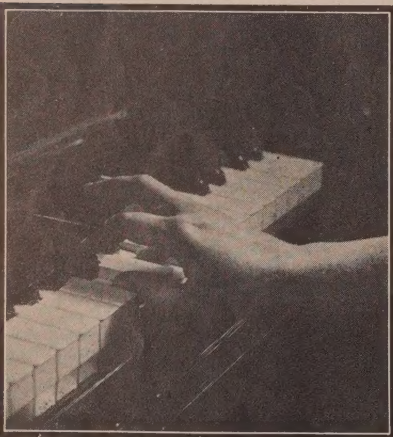
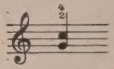


Ex. 2



Technical problems, which modern theory has reduced to formulae, do by this method often solve themselves.

The seven graphic illustrations of this article are worthy of close study. The experienced student will comprehend their practical significance. In each case the photograph shows the position of the fingers when playing the notes immediately below it.



The Educational Running Mates: School and Music Teacher

By ARTHUR SCHWARZ

EVERY study associated with another study of a like nature is more vital than when pursued as an isolated subject. Therefore all studies should be made dependent upon and complementary to one another. This has long been recognized by psychologists as the most efficacious manner of making the things studied a real part of the person's life and of developing, to the highest level, imagination and memory.

Especially between the music teacher and the school teacher is this educational alliance essential. The school teacher, far from being indifferent, will gladly co-operate with the music teacher; and the pupil, caught between sympathy on the one hand and enthusiasm on the other, will reap the richest benefit. The music teacher first of all should discover just what literature is read in the Grammar School, the High School, and the College in order that the music assigned may dovetail with the school reading. A few examples suffice to indicate the program as suggested. Scott's "Ivanhoe" is a perfect setting for *The Tournament* by Nevin, for there is a remarkable description of the tournament in Scott's tale. "The Legend of Sleepy Hollow" naturally calls to mind the suite of that name by Eastwood Lane. "Hamlet" suggests Nevin's *Ophelia* and Chopin's *Nocturne, Op. 31-1* ("After Hamlet" Chopin is said to have first entitled it); "Macbeth" suggests Grieg's *Watchman's Song* and MacDowell's *Hexantanz*; "Paul Revere" is ably assisted by Frank Lynes' suite of that name. There is *Abraham Lincoln* by Blake, for Lincoln's birthday, and Tchaikovsky's *June* for, "The Vision of Sir Launfal." Constantin von Sternberg's lesson in *THE ETUDE* some years ago upon "The Elocution of Melodies" included the Bach *Two-Part Invention in F Major*, and to the first six notes had these words, "This is the month of Spring." Pupils who have read Milton's "L'Allegro" relish that *Invention*.

Music judiciously chosen to fit the reading courses in the schools will fire the imagination of the pupil. Music teachers might with profit consult the school teacher for help and in this way, perhaps, give an impetus to the movement of further co-operation between these two running mates of education.

SELF-TEST QUESTIONS ON MISS RAU'S ARTICLE

1. What is the difficulty in making unconscious movements conscious?
2. What should the motion be, in playing intervals?
3. What factors make for a change of position in the different intervals?
4. How may technical skill be acquired in the practice of a passage?

When Interest Flags

By ANNA B. ROYCE

WHEN a pupil's interest begins to flag at lesson time, a spirited, five minute program of music, taking his mind off his own work, acts like a charm.

After hearing an inspiring march or a clever character sketch, supplemented by a short description of the music played, the pupil will come back to his lesson all the better for the brief interlude.

Friendly Notes

By GLADYS M. STEIN

WHENEVER a young pupil has an extra well prepared lesson it will help both him and his parents if the teacher will write a short, friendly note to his mother, letting her know that the child is really making good progress. This should be sent by mail.

So many times when the instructor is well satisfied with a pupil's progress the parents are not. They expect showy results and cannot see the gradual improvement as does the teacher.

Praise of a carefully practiced lesson will make the pupil interested in preparing more of the same kind. Children all like approval, which reminds us of that old proverb, "Sugar catches more flies than vinegar."

RECORDS AND RADIO

By PETER HUGH REED

RADIO IS a sea of shifting tides, an ocean of multiple emotions, which has altered the status of musical culture in more ways than one. It has increased its tidal expanse to world-wide proportions and at the same time threatened to undermine its development in more than one channel. Like the sea it is both ruthless and devastating in its activity, if unrestrained or injudiciously employed: for at the same time that it popularizes it also nullifies.

New Music, a quarterly publication edited by Henry Cowell, has decided to bring out four records a year. These discs provide wider opportunities of hearing works by contemporary American composers.

The first disc issued contains an *Andante* from a string quartet by Ruth Crawford (a dirge, remarkable for its melancholic intensity) played by the New World String Quartet; and three songs (*Cemetery, The Railway Train, and Mysteries*) by Adolph Weiss, the poems by Emily Dickinson.

An Opera of Bohemia

SMETANA'S "Bartered Bride" (Victor set M193) and Strauss' "Der Rosenkavalier" (Victor set M196) are two timely and important operatic releases, both of which maintain and set forth the character and spirit of their respective stories in a most commendable manner.

The gaiety and effervescence of Smetana's opera is ingratiatingly set forth by native singers, who enter into and maintain the spirit of the score with its vivid and amusing pictures of the Bohemian life and temperament, in a wholly commendable manner. It is good to find that they never permit the comedy to degenerate into "caricature or broad farce," as all too frequently happens in the presentation of this opera. We find the Czech language fascinating; its soft syllables seem particularly suited to singing.

"Der Rosenkavalier" set has one of the most ideal casts ever assembled for an operatic recording. The four principal parts are sung by Lotte Lehmann (*Marschallin*), Elisabeth Schumann (*Sophie*), Maria Olszewska (*Octavian*), and Richard Mayr (*Baron Ochs*). In the recording of this opera, the idea has been to present the most significant passages of the score. This, we believe, has been judiciously accomplished.

Retrieved Through Musicianship

THE UNITED patrician sensibilities of Joseph Szigeti and Sir Thomas Beecham make the recording of Mendelssohn's "Violin Concerto" (Columbia set 190) a performance *par excellence*. Szigeti is ever the musician first and the fiddler second. His superb phrasing, his avoidance of showmanship and the elegance of his tonal quality (on the whole) are well suited to this work. At the same time that he attests this work's right to popularity anew, he retrieves it from the ordinary by the aristocracy of his playing. The recording is excellent.

Beecham's supremacy in rhythm is well exemplified in the recording of the delightful Handelian ballet music, "The Origin of Design" (Columbia disc 68156D). This music, an arrangement made by Sir Thomas, is made up of a *Bourrée, Rondeau, Gigue, Musette, Battle and Finale*.

The United States recognizes Russia and a recording company recognizes a Soviet composer's symphony. We refer to the recording of Szostakowicz' First Symphony, Victor album 192, played by Stokowski and the Philadelphia Orchestra. Szostakowicz, one of the Leningrad group of Soviet composers, is a pupil of Glazounoff. His First Symphony, written in 1923 (his seventeenth year), is a vital and arbitrary work which belies its composer's creative adolescence. Regarding this work, Olin Downes tells us that the composer's ideas "are all of the present political régime, and these ideas colour his art." That the symphony avoids the exploitation of melody and sentiment in the accepted sense there is no doubt, but whether this is to be considered revolutionary or not is a matter of personal opinion.

Recitals in Miniature

THAT INCOMPARABLE artist, Lotte Lehmann, contributes two delightful recitals in miniature on Columbia discs Nos. 4090M and 4092M. The first disc contains Schumann's *An den Somnenschein* and *Marienwürmchen*, also Brahms' *Vergebliches Ständchen*, while the second disc contains Schumann's *Ich grolle nicht* and Schubert's *Erlikönig*. Those who have never heard Mme. Lehmann's moving interpretations of the latter songs are particularly recommended to this latter recording.

A charm of grace and manner, appropriate to the character, will be found in Ninon Vallin's singing of *Manon's* aria, *Je suis encore*, and the *Gavotte* from the celebrated Massenet opera (Columbia disc 4091M).

By the same process of revivification accorded to the recordings of Caruso, two recordings made by Luisa Tetrazzini in 1908 have been given new life and vigor (Victor disc 7883). The arias chosen are from "Rigoletto" and "Il Barbiere di Siviglia," both of which are sung with a clarity and purity all too seldom heard nowadays.

Bach's Brandenburg Concertos might well be called the "Good Companions," for beyond a doubt in orchestral music they are a joyous and incomparable group. Following releases of the Fifth and Sixth, Victor now give us the Fourth (Discs 7915-16), competently performed, like the others, by the École Normale Chamber Orchestra of Paris. The fourth is an exhilarating work, the *finale* of which is a striking example of economical workmanship.

Sea Fantasy

"LA MER," Debussy's dream-fantasy of the sea, has always incited critical differences, since in it Debussy has created an atmosphere of vague, rhapsodic beauty, a tonal transcription of a "super-mundane world, a region altogether of the spirit . . . a sea whose eternal sonorities and immutable enchantments are hidden behind veils that open to few and to none who attend without, it may be, a certain rapt and curious eagerness." A re-recording of this work was badly needed, since the old set failed to do adequate justice to the subtleties of colour in this rarely prismatic score. In the new set (Victor discs 11649-50-51) Piero Coppola again officiates at the orchestral helm, giving a performance which equals in every way the sterling qualities of the recording.

Four-Year-Old Children Make Good Students

By MARIE DIDELOT

IT IS NO uncommon experience to see the busy fingers of a young child, in a home where there is a piano, seek to bring melodies from the long row of keys which confront him. If there are older brothers and sisters taking piano lessons, the four or five year old child is still more eager to learn to play. Even an only child, although he may be no more than four years old, is many times intrigued with the silent instrument from which it is possible to bring music. The writer knows of a little boy who kept perfect time to any music he heard when he was two years old; when he was three he stood at the piano and attempted to play upon it; and he was only four when he went to a music teacher without his mother's knowledge to ask if the teacher would give him lessons.

But most music teachers believe that it is inadvisable to instruct such young children. A child prodigy, yes, but an ordinary child with an ordinary sense of rhythm, no. And so they wait for a few years until the child reaches an age when there are so many competing interests that the piano lessons are apt to suffer and the time for necessary daily practice is hard to find. Some teachers are afraid to accept the challenge offered in attempting this difficult task of giving lessons to the pre-school child, because their reputations might suffer if they should fail.

Though in the ordinary sense these children are too young for piano lessons, it is possible to give them training which will enable them to forge ahead more rapidly when they are a few years older. Teachers who are willing to attempt it are the logical persons to give this guidance, but mothers with some musical background can provide it in their own homes.

A Child's Eagerness

AT LEAST one person, a piano teacher in St. Paul, Minnesota, has demonstrated that a young child can be taught to read music, to play up and down a simple scale, to distinguish tempo and to play simple melodies. Two months ago she was asked to give lessons to a four year old child, a child who had absolutely no knowledge of music. Although her first impulse was to refuse, she finally accepted the challenge, and, in giving lessons to this little girl, worked out a very interesting technic for the pre-school child. The youngster, a professor's child, takes three or four ten-minute lessons five days a week. A holiday, such as Memorial Day, does not keep her away from her teacher's door.

When she presented herself early one holiday morning for a lesson, the teacher, by way of making conversation, said, "Your father isn't teaching today?" The child hastened to reply that she taught him at night. She hadn't interpreted the question quite correctly, but further explanation made it clear that every crumb of information she gathered at the piano was passed on to her father.

Books published for beginning pupils were too advanced; so this teacher mounted on stiff cardboard lessons which she herself worked out. Each lesson was associated with the interests of children of that age, such as animals, birds, flowers and other little children. In general the plan was to take the lesson cue for the day from the child's enthusiasm at the

moment. Rhymes were a constant delight to the child, and, when little jingles about the lessons for the day could be made, it was much easier for her to remember the facts in it.

When the child came for her first lesson a treble clef had been drawn with a colored pencil upon white paper and mounted on stiff cardboard a foot long and about eight inches high. There was a single note on it, Middle C. A picture of a little girl who looked very lonely had been pasted beneath the note, and this rhyme was written about her:

*Middle C is lonesome with no other near;
So two little children, B and D, appear.*

The first lesson consisted of teaching the child where to find the keyboard home of the little lonely girl whose name was Middle C. The young pupil hurried home as soon as the lesson was over to ascertain whether Middle C had a home on her piano, and, when she found it did, she assured her mother that on the next day two little girls were coming to play with the sad C.

Playmates of the Staff

A paper cut-out, took her place beside C the following day, and the youthful student could identify two notes. When the third paper doll appeared, named B, a bass clef was drawn below the treble clef with which the child was already familiar; and, in addition to learning a third note, one more concept, that of the bass clef, was added.

Before any of these concepts was firmly fastened in her mind, it was necessary to repeat the explanations many times and in many ways. Even when the lessons were about other things, there were constant references to these first lessons. Every experience at the piano was entirely different from anything the child had experienced before, and only after many lessons was it possible for her to make the necessary distinctions in reading and playing notes.

In connection with identifying B it was necessary to use several devices by which she would remember a distinction between bass and treble. The treble clef became *uptown* and the bass clef *downtown*. But

a stronger device than this was necessary before she finally comprehended. One day as the lesson was about to begin the child expressed an interest in funny pictures. The instructor took her cue from that desire. A bright piece of colored paper was pasted on one side of the cardboard so that it could be turned back like a leaf in a book. Paper animals and small children dressed in gay colors were pasted on the cardboard. Then flaps were cut in the piece of colored paper on the top, the upper flap in the left hand corner being cut in the shape of the treble clef and the lower one similar to the bass clef sign. When the flap was raised the funny pictures were seen.

Later this four-year-old had great difficulty in remembering E. A new scale had been drawn and Middle C was to have a birthday party. B and D were there, and E, F, and G were also invited. But E was almost too much. Finally the teacher went on to F and G, notes with which the child had no difficulty. The new notes were added to the new chart, and a funny little picture of a child in a bath-tub was pasted above E. Now the little girl had no difficulty in remembering it. On another chart on which the same group was placed, tiny cut-out birds were pasted above each note. She liked the idea of the birds flying up the scale with her, and every note she struck was that bird's songs. She liked even better the picture of a little boy climbing a long flight of stairs, a picture which was put at the top of the chart.

Weaving Habit Patterns

NOW she could go up the scale; but coming down was another matter. The notes didn't seem the same to her. She had no mental image and no habit pattern that enabled her to go up and then down. The teacher returned to the first three notes, C, D, and E. Already the child had learned the distinction between colors; so, on a new chart, a blue note stood for C, a red note for D and a yellow one for E. She would play a blue, a red and a yellow note and did not find it difficult to follow the colors down. Then she fully comprehended what it was her teacher had been trying to tell her. Figures of animals and children playing all sorts of musical instruments were pasted upon another chart, a variation which added a fresh enthusiasm for the music lessons.

A cartoon page from a Sunday paper was responsible for the most important step forward. All this time she had found it difficult to associate the printed notes with a place on the keyboard. Now she is finding it much easier. She had sat on the floor and cut out the square pictures from the cartoon while she waited for her lesson. Each picture was neatly stacked above another, and when it was finished she was very proud of the book she had made. The teacher offered to make her another book. It too consisted of squares of colored papers but on each one there was a different note. Of course it was made more interesting by pasting colored pictures in the corners. When the book was completed, she was told to look at the note on the first page and then play it on the piano. After the first note was played.

(Continued on page 326)



HOOT, MON! THE PIPERS ARE COMIN'

Ian Inkster, of Revelstoke, Canada, who took up the pipes at four and thrilled his Scotch-Canadian friends

Intensive, Profitable Summer

IT would take volumes to give a teaching and study guide for all the successful music education materials that are available. While some of the outstanding works have been selected to outline these Special Summer Courses, teachers, wishing to use other works, readily may utilize the guide here for an intensive Summer Course. It is given as a measuring rod in laying out recommended that teachers seeking detailed plans for any other book to be selected advice on first procedures in the instruction

SUBJECT	FIRST WEEK—June 25 to June 30	SECOND WEEK—July 2 to July 7	THIRD WEEK—July 9 to July 14
PIANO—For the Young Beginner Named in this paragraph are other acceptable first books for young piano beginners for which space in the chart does not permit showing lesson divisions. <i>Adventures in Music Land</i> by Ella Ketterer; <i>The Music Scrap Book (A Kindergarten Method)</i> by N. Louise Wright; <i>Tunes for Tiny Tots</i> by John M. Williams; <i>The Introduction to the Piano</i> by John Thompson; <i>Bilbro's First Grade Book</i> by Mathilde Bilbro; <i>A Method for the Piano for Little Children</i> by Jessie L. Gaynor; <i>John M. Williams' Very First Piano Book</i> ; <i>What to Do First at the Piano</i> by Helen L. Cramm; <i>Finding</i> by Grace Helen Nash; <i>Bauer-Diller-Quaile Course—Book One</i> .	Lesson 1—Use the portion indicated of any one of the following books: MUSIC PLAY FOR EVERY DAY, Book 1. Playtime 1, pages 1-6. BEGINNER'S BOOK by Theodore Presser. Notation, pages 5-8. Exercises 1-10. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD by Dorothy Gaynor Blake. Exercises 1-6. Lesson 2 MUSIC PLAY FOR EVERY DAY, Book 1. Playtime 2, pages 7-11. BEGINNER'S BOOK, Notation, pages 9-10, Exercises 11-25. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercises 7-9b.	Lesson 3 MUSIC PLAY FOR EVERY DAY, Book 1. Playtime 3, pages 12-16. BEGINNER'S BOOK, Exercises 26-31. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercises 10-13. Lesson 4 MUSIC PLAY FOR EVERY DAY, Book 1. Playtime 3, pages 17-21. BEGINNER'S BOOK, Exercises 32-37. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercises 14-18.	Lesson 5 MUSIC PLAY FOR EVERY DAY, Book 1. Playtime 5, pages 22-24. BEGINNER'S BOOK, Exercises 38-44. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercises 19-22. Lesson 6 MUSIC PLAY FOR EVERY DAY, Book 2. Playtime 6, pages 25-31. BEGINNER'S BOOK, Exercises 45-52. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercises 15-16.
PIANO—For the Adult Beginner The musically informed beginner of mature years is taken into consideration in Caroline Norcross' <i>Adult Beginner's Book (Suggestive Studies for Music Lovers)</i> .	Lesson 1—Use either work. BOOK FOR OLDER BEGINNERS by John M. Williams. Pages 5-7 and Lessons 1-2. STANDARD GRADED COURSE, (Mathews), Grade 1. Pages 2-3 and Exercises 1-10. Lesson 2 BOOK FOR OLDER BEGINNERS. Thorough Review of Pages 5-7 and Lessons 3-4. STANDARD GRADED COURSE, Grade 1. Exercises 11-17.	Lesson 3 BOOK FOR OLDER BEGINNERS, Lessons 5-6. STANDARD GRADED COURSE, Grade 1. Exercises 18-24. Lesson 4 BOOK FOR OLDER BEGINNERS, Lesson 7. STANDARD GRADED COURSE, Grade 1. Exercises 25-29.	Lesson 5 BOOK FOR OLDER BEGINNERS, Lesson 8. STANDARD GRADED COURSE, Grade 1. Exercises 30-36. Lesson 6 BOOK FOR OLDER BEGINNERS, Lesson 9, pages 28-31. STANDARD GRADED COURSE, Grade 1. Exercises 37-40.
PIANO—Early Intermediate Course Particularly planned for those who previously have had at least two years of regular study. A few pieces should be used in addition to the studies recommended. These might be sheet music or selections from such albums as <i>Album of Arpeggios</i> ; <i>Standard Graded Compositions</i> (Mathews) Grade 3; <i>Album of Cross-Hand Pieces</i> ; <i>Standard Opera Album</i> ; <i>Young American Album</i> ; <i>Sprightly Rhythms or Gems of Melody and Rhythm</i> .	Lesson 1—Use the portion indicated of any one of the following books: STANDARD GRADED COURSE (Mathews), Grade 3. Exercise 1. PLAYER'S BOOK (School for the Piano, Vol. 3) by Theodore Presser. Exercise, page 5. German Song, page 6. HELLER-PHILIPP STUDIES IN MUSICIANSHIP, Book 1. Etude 1. Lesson 2 STANDARD GRADED COURSE, Grade 3. A Thought of Home, Supplement 1. Gaziella Waltz, 3. PLAYER'S BOOK. Romanza, page 7. The Trill, pages 8-9. HELLER-PHILIPP. Book 1. Le Postillon, 3.	Lesson 3 STANDARD GRADED COURSE, Grade 3. Nocturne, 2. A Tender Thought, Supplement 2. PLAYER'S BOOK. The Trill, pages 10-11. The Murmuring Brooklet, pages 12-13. HELLER-PHILIPP. Book 1. Etude, 4. Lesson 4 STANDARD GRADED COURSE, Grade 3. Butterflies, 4. Exercise 5. PLAYER'S BOOK. The Turn and Trill Study, pages 14-15. HELLER-PHILIPP. Book 1. Curious Story, 8.	Lesson 5 STANDARD GRADED COURSE, Grade 3. Exercise 6. Album Leaf, Supplement 3. PLAYER'S BOOK. Birds' Spring Greeting, pages 16-17. HELLER-PHILIPP, Book 1. Etude, 5. Lesson 6 STANDARD GRADED COURSE, Grade 3. Exercise 7. Theme from Beethoven, Supplement 4. PLAYER'S BOOK. Studies, pages 18-19. Prelude, page 19. HELLER-PHILIPP, Book 1. Etude, 15.
PIANO—Recreational Course Various desirable studies and pieces offer excellent supplementary material that might be selected for this course. Some are <i>The Robyn-Hanon</i> ; <i>Interpretation Studies</i> by Bornschein; <i>Melodies in Difficult Keys</i> by Bilbro; <i>Album of Trills</i> ; <i>Standard Compositions for the Piano</i> (Mathews) Grade 4; <i>Spring-Album of Piano Solos and Standard Brilliant Album</i> .	Lesson 1—Use the portion indicated of any one of the following books: STANDARD GRADED COURSE, (Mathews), Grade 4. Love Song, page 3. Staccato Etude, Supplement, page 3. HELLER-PHILIPP STUDIES IN MUSICIANSHIP, Vol. 2. Etude, 3. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 1, Exercises 1-4. Lesson 2 STANDARD GRADED COURSE, Grade 4. Air a la Bourree, pages 6-7. HELLER-PHILIPP, Vol. 2. Etude, 4. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 1, Exercises 4-8.	Lesson 3 STANDARD GRADED COURSE, Grade 4. Study of the Turn, pages 4-5. HELLER-PHILIPP, Vol. 2. Etude, 5. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 2, Exercises 1-5. Lesson 4 STANDARD GRADED COURSE, Grade 4. Harp Sounds, pages 8-9. HELLER-PHILIPP, Vol. 2. Etude, 6. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 2, Exercises 5-8.	Lesson 5 STANDARD GRADED COURSE, Grade 4. Legato Study, page 9. Flower Piece, Supplement, pages 1-2. HELLER-PHILIPP, Vol. 2. Impromptu, 9. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 3, Exercises 1-6. Lesson 6 STANDARD GRADED COURSE, Grade 4. Study in G Minor, pages 11-12. HELLER-PHILIPP, Vol. 2. Etude, 11. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 3, Exercises 6-8.
HISTORY AND THEORY These two subjects are vital to the complete music education. One or both should be taken up along with other music study. Students of almost any age from grammar school pupils up could undertake the History course here detailed. Young students, however, are provided with a wonderful book in <i>Young Folks' Picture History of Music</i> by Dr. James Francis Cooke. The heights of real musicianship in performing upon any instrument require an understanding of the structure of music and a foundation for such musicianship is to be gained in the enjoyable Harmony course here outlined.	Lesson 1—Use the portion indicated of either or both of the following books: THE STANDARD HISTORY OF MUSIC by Dr. James Francis Cooke. How Music Began. Music in the Early Church. How Notation Was Evolved. The Troubadours and Meistersingers. HARMONY BOOK FOR BEGINNERS by Dr. Preston Ware Orem. Pages 7-15. Lesson 2 THE STANDARD HISTORY OF MUSIC. Polyphonic Music. Palestrina. Early English Music. HARMONY BOOK FOR BEGINNERS. Pages 16-21.	Lesson 3 THE STANDARD HISTORY OF MUSIC. Opera and Oratorio. Scarlatti and His Contemporaries. The Bach Family. HARMONY BOOK FOR BEGINNERS. Pages 22-26. Lesson 4 THE STANDARD HISTORY OF MUSIC. Early French Music. The Story of the Organ, the Violin and the Piano. HARMONY BOOK FOR BEGINNERS. Pages 27-30.	Lesson 5 THE STANDARD HISTORY OF MUSIC. J. S. Bach. G. F. Handel. HARMONY BOOK FOR BEGINNERS. Pages 31-34. Lesson 6 THE STANDARD HISTORY OF MUSIC. F. J. Haydn, W. A. Mozart. HARMONY BOOK FOR BEGINNERS. Pages 35-38.
VIOLIN—Young Beginner's Course <i>First Folk Songs for Violin</i> by M. M. Watson; <i>The Juvenile Violinist</i> by F. A. Franklin or <i>Fifty Selected Studies in the First Position</i> (Chas. Levenson) may be used to supplement the main course outlined. There is a literature book, <i>Practical Violin Study</i> by Frederick Hahn, that gives dependable advice for teachers and students of the violin. This book also suggests teaching materials to use.	Lesson 1—Use the portion indicated of any one of the following books: FIDDLING FOR FUN by Rob Roy Peery. The Open Strings, Exercises 1-4. BEL CANTO VIOLIN METHOD by Mabel Madison Watson. Study, Exercises 1-15. THE CLASS VIOLIN INSTRUCTOR, Book 1, by Hathaway and Butler. Preliminary Study, pages 4-6. Exercises 1-2. FIRST LESSONS ON THE VIOLIN by John Craig Kelley. Lessons 1-2. Lesson 2 FIDDLING FOR FUN. The G String Family. Exercises 5-8. BEL CANTO VIOLIN METHOD. Exercises 16-18. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 3-5. FIRST LESSONS ON THE VIOLIN. Lessons 3-4.	Lesson 3 FIDDLING FOR FUN. The D String Family. Exercises 9-14. BEL CANTO VIOLIN METHOD. Exercises 19-22. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 6-8. FIRST LESSONS ON THE VIOLIN. Lessons 5-6. Lesson 4 FIDDLING FOR FUN. The A String Family. Exercises 15-20. BEL CANTO VIOLIN METHOD. Exercises 23-26. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 9-12. FIRST LESSONS ON THE VIOLIN. Lessons 7-8.	Lesson 5 FIDDLING FOR FUN. The E String Family. Exercises 21-26. BEL CANTO VIOLIN METHOD. Exercises 27-29. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 13-16. FIRST LESSONS ON THE VIOLIN. Lessons 9-11. Lesson 6 FIDDLING FOR FUN. Rhythm and Bowing. Exercises 27-29. BEL CANTO VIOLIN METHOD. Exercises 30-32. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 17-20. FIRST LESSONS ON THE VIOLIN. Lessons 12-14.

Vacation Music Study Calendar

of piano beginners purchase and read such Teacher's Manual for "Technic Tales," M. Williams; or for class instruction, the Obviously no teacher would use all of this works as the Teacher's Manual (Book Five) Book One, by Louise Robyn; or "What to "Teaching Piano in Classes" manual. The material. The plan admits of the selection of "Music Play for Every Day," or the Teach at the Very First Lessons" by John schedule may be fitted to any starting date. of material best adapted to the needs.

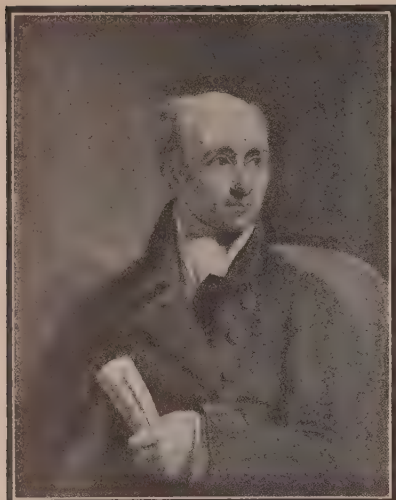
FOURTH WEEK—July 16 to July 21	FIFTH WEEK—July 23 to July 28	SIXTH WEEK—July 30 to Aug. 4	SEVENTH WEEK—Aug. 6 to Aug. 11	EIGHTH WEEK—Aug. 13 to Aug. 18
<p>Lesson 7 MUSIC PLAY FOR EVERY DAY. Book 2. Playtime 7, pages 32-34. BEGINNER'S BOOK. Exercises 53-57. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercises 23-26.</p> <p>Lesson 8 MUSIC PLAY FOR EVERY DAY. Book 2. Playtime 8, pages 35-38. BEGINNER'S BOOK. Rests, page 23. Exercises 58-64. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercises 27-29.</p>	<p>Lesson 9 MUSIC PLAY FOR EVERY DAY. Book 2. Playtime 9, pages 39-44. BEGINNER'S BOOK. Exercises 65-70. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercise 30.</p> <p>Lesson 10 MUSIC PLAY FOR EVERY DAY. Book 2. Playtime 10, pages 45-50. BEGINNER'S BOOK. Exercises 71-74. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercise 31.</p>	<p>Lesson 11 MUSIC PLAY FOR EVERY DAY. Book 3. Playtime 11, pages 51-53. BEGINNER'S BOOK. Section 2, page 29. Exercises 75-79. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercise 32.</p> <p>Lesson 12 MUSIC PLAY FOR EVERY DAY. Book 3. Playtime 11, pages 54-56. BEGINNER'S BOOK. Exercises 80-83. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercise 33.</p>	<p>Lesson 13 MUSIC PLAY FOR EVERY DAY. Book 3. Playtime 12, pages 57-61. BEGINNER'S BOOK. The Tie, page 32. Exercises 84-90. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercise 34.</p> <p>Lesson 14 MUSIC PLAY FOR EVERY DAY. Book 3. Playtime 13, pages 62-64. BEGINNER'S BOOK. Double Notes, page 34. Exercises 91-98. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercise 35.</p>	<p>Lesson 15 MUSIC PLAY FOR EVERY DAY. Book 3. Playtime 13, pages 65-66. BEGINNER'S BOOK. Review Questions, page 36; Dotted Notes and Rests. Exercises 99-108. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercise 36.</p> <p>Lesson 16 MUSIC PLAY FOR EVERY DAY. Book 3. Playtime 14, pages 67-69. BEGINNER'S BOOK. Exercises 109-112. FIRST HOW-DO-YOU-DO TO STAFF AND KEYBOARD. Exercise 37.</p>
<p>Lesson 7 BOOK FOR OLDER BEGINNERS, pages 32-34. STANDARD GRADED COURSE, Grade 1. Exercises 41-43.</p> <p>Lesson 8 BOOK FOR OLDER BEGINNERS, pages 35-37. STANDARD GRADED COURSE, Grade 1. Exercises 44-48.</p>	<p>Lesson 9 BOOK FOR OLDER BEGINNERS, pages 38-39. STANDARD GRADED COURSE, Grade 1. Exercises 49-52.</p> <p>Lesson 10 BOOK FOR OLDER BEGINNERS, pages 40-41. STANDARD GRADED COURSE, Grade 1. Exercises 53-55.</p>	<p>Lesson 11 BOOK FOR OLDER BEGINNERS, pages 42-43. STANDARD GRADED COURSE, Grade 1. Exercises 56-59. The Fountain, Supplement 4.</p> <p>Lesson 12 BOOK FOR OLDER BEGINNERS, page 44. STANDARD GRADED COURSE, Grade 1. Exercises 60-62.</p>	<p>Lesson 13 BOOK FOR OLDER BEGINNERS, pages 45-46. STANDARD GRADED COURSE, Grade 1. Exercises 63-65.</p> <p>Lesson 14 BOOK FOR OLDER BEGINNERS, pages 47-48. STANDARD GRADED COURSE, Grade 1. Exercises 66-68. Jacquelin Waltz, Supplement 12.</p>	<p>Lesson 15 BOOK FOR OLDER BEGINNERS, page 49. STANDARD GRADED COURSE, Grade 1. Exercises 69-72.</p> <p>Lesson 16 BOOK FOR OLDER BEGINNERS, pages 50-51. STANDARD GRADED COURSE, Grade 1. Exercises 73-74. Tarentella, Supplement 1.</p>
<p>Lesson 7 STANDARD GRADED COURSE, Grade 3. Exercise 8. PLAYER'S BOOK. Memory Study, page 20. Study, pages 20-21. HELLER-PHILIPP, Book 1. Elves, 9.</p> <p>Lesson 8 STANDARD GRADED COURSE, Grade 3. Exercise 9. PLAYER'S BOOK. Menuetto in D, page 22. See the Conquering Hero Comes, page 23. HELLER-PHILIPP, Book 1. Gipsies, 11.</p>	<p>Lesson 9 STANDARD GRADED COURSE, Grade 3. Aeolian Harp, 10. PLAYER'S BOOK. Pedal Study, page 24. Album Leaf, page 25. HELLER-PHILIPP, Book 1. Andantino, 13.</p> <p>Lesson 10 STANDARD GRADED COURSE, Grade 3. Arpeggio Study, Supplement 5. Exercise 11. PLAYER'S BOOK. Czárdás, pages 26-27. Study, page 27. HELLER-PHILIPP, Book 1. Etude, 16.</p>	<p>Lesson 11 STANDARD GRADED COURSE, Grade 3. A Chromatic Fancy Piece, Supplement 6. PLAYER'S BOOK. The Chromatic Scale, page 28. Fairies' Waltz, page 29. HELLER-PHILIPP, Book 1. By Moonlight, 21.</p> <p>Lesson 12 STANDARD GRADED COURSE, Grade 3. The Happy Goldfishes, 12. Chord Study, Supplement 7. PLAYER'S BOOK. Harp Sounds, page 30. Crossing of the Right Hand, page 31. HELLER-PHILIPP, Book 1. Etude, 18.</p>	<p>Lesson 13 STANDARD GRADED COURSE, Grade 3. The Butterflies, 13. PLAYER'S BOOK. Tremolo Touch, page 32. Last Rose of Summer, page 33. HELLER-PHILIPP, Book 1. Lovely Flower, 26.</p> <p>Lesson 14 STANDARD GRADED COURSE, Grade 3. Album Leaf, Supplement 8. PLAYER'S BOOK. Studies, page 34. Forest Spring, page 35. HELLER-PHILIPP, Book 1. Etude, 19.</p>	<p>Lesson 15 STANDARD GRADED COURSE, Grade 3. Elevation, 17. Whispering Waves, Supplement 9. PLAYER'S BOOK. By the Brookside, page 36. Ear Training, pages 37-38. HELLER-PHILIPP, Book 1. Valse, 22.</p> <p>Lesson 16 STANDARD GRADED COURSE, Grade 3. Prelude, 16. PLAYER'S BOOK. Study of Intervals, page 39. April Showers, pages 40-41. HELLER-PHILIPP, Book 1. Etude, 23.</p>
<p>Lesson 7 STANDARD GRADED COURSE, Grade 4. Evening Song, page 15. Elfin Dance, Supplement, pages 4-5. HELLER-PHILIPP, Vol. 2. Etude, 15, pages 42-43. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 4, Exercises 1-5.</p> <p>Lesson 8 STANDARD GRADED COURSE, Grade 4. Study, pages 18-19. HELLER-PHILIPP, Vol. 2. Etude, 15; pages 44-45. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 4, Exercises 5-9.</p>	<p>Lesson 9 STANDARD GRADED COURSE, Grade 4. Prelude, pages 12-13. HELLER-PHILIPP, Vol. 2. Etude, 18; pages 54-55. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 5, Exercises 1-5.</p> <p>Lesson 10 STANDARD GRADED COURSE, Grade 4. Study in Staccato Octaves, page 22. Choral Octave Study, page 22. HELLER-PHILIPP, Vol. 2. Etude, 18; pages 56-57. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 5, Exercises 5-9.</p>	<p>Lesson 11 STANDARD GRADED COURSE, Grade 4. Little Prelude, page 23. HELLER-PHILIPP, Vol. 2. Etude, 19. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 6, Exercises 1-4.</p> <p>Lesson 12 STANDARD GRADED COURSE, Grade 4. Study, page 24. HELLER-PHILIPP, Vol. 2. Etude, 20. MUSIC STUDENTS PIANO COURSE, 3rd year, Book 1. Lesson 6, Exercises 4-9.</p>	<p>Lesson 13 STANDARD GRADED COURSE, Grade 4. Study, page 25. HELLER-PHILIPP, Vol. 2. Etude, 21. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 7, Exercises 1-5.</p> <p>Lesson 14 STANDARD GRADED COURSE, Grade 4. Melody, pages 26-27. HELLER-PHILIPP, Vol. 2. Etude, 25. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 7, Exercises 5-9.</p>	<p>Lesson 15 STANDARD GRADED COURSE, Grade 4. Last Rose of Summer, page 27. On the Village Green, Supplement, page 1. HELLER-PHILIPP, Vol. 2. Etude, 22. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 8, Exercises 1-4.</p> <p>Lesson 16 STANDARD GRADED COURSE, Grade 4. Thistle-Down Fancies, Supplement, pages 6-7. HELLER-PHILIPP, Vol. 2. Etude, 23. MUSIC STUDENTS PIANO COURSE, 3rd Year, Book 1. Lesson 8, Exercises 4-8.</p>
<p>Lesson 7 THE STANDARD HISTORY OF MUSIC. Gluck, Beethoven. HARMONY BOOK FOR BEGINNERS. Pages 39-43.</p> <p>Lesson 8 THE STANDARD HISTORY OF MUSIC. Schubert, Weber, Mendelssohn. HARMONY BOOK FOR BEGINNERS. Pages 44-46.</p>	<p>Lesson 9 THE STANDARD HISTORY OF MUSIC. Schumann and the Age of Musical Romance. Opera Writers of the Nineteenth Century. HARMONY BOOK FOR BEGINNERS. Pages 47-52.</p> <p>Lesson 10 THE STANDARD HISTORY OF MUSIC. Great Teachers of the Pianoforte. Chopin. HARMONY BOOK FOR BEGINNERS. Pages 53-54.</p>	<p>Lesson 11 THE STANDARD HISTORY OF MUSIC. Liszt, Wagner. HARMONY BOOK FOR BEGINNERS. Pages 55-57.</p> <p>Lesson 12 THE STANDARD HISTORY OF MUSIC. Modern Italian Composers. Rubinstein. Great French Composers. HARMONY BOOK FOR BEGINNERS. Pages 58-62.</p>	<p>Lesson 13 THE STANDARD HISTORY OF MUSIC. Modern Masters. Brahms, Grieg, Tschaiikowsky. The Art Song. Famous Pianists of Yesterday. HARMONY BOOK FOR BEGINNERS. Pages 63-67.</p> <p>Lesson 14 THE STANDARD HISTORY OF MUSIC. Great Virtuoso of To-day. Great Violinists. Composers of Valuable Pianoforte Pieces in the Smaller Forms. Composers of Teaching Pieces. HARMONY BOOK FOR BEGINNERS. Pages 68-71.</p>	<p>Lesson 15 THE STANDARD HISTORY OF MUSIC. Music in America. Masters of To-day. HARMONY BOOK FOR BEGINNERS. Pages 72-77.</p> <p>Lesson 16 THE STANDARD HISTORY OF MUSIC. Summary of Musical History. Formation of a Musical Study Club for Next Winter. HARMONY BOOK FOR BEGINNERS. Pages 78-88.</p>
<p>Lesson 7 FIDDLE FOR FUN. Exercises 30-31. BEL CANTO VIOLIN METHOD. Exercises 33-35. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 21-24. FIRST LESSONS ON THE VIOLIN. Lessons 15-16.</p> <p>Lesson 8 FIDDLE FOR FUN. Exercises 32-33. BEL CANTO VIOLIN METHOD. Exercises 36-38. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 25-28. FIRST LESSONS ON THE VIOLIN. Lessons 17-19.</p>	<p>Lesson 9 FIDDLE FOR FUN. Exercises 34-35. BEL CANTO VIOLIN METHOD. Exercises 39-41b. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 29-33. FIRST LESSONS ON THE VIOLIN. Lessons 20-22.</p> <p>Lesson 10 FIDDLE FOR FUN. Exercises 36-37. BEL CANTO VIOLIN METHOD. Exercises 42-45. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 34-37. FIRST LESSONS ON THE VIOLIN. Lessons 23-24.</p>	<p>Lesson 11 FIDDLE FOR FUN. Exercise 38. Review, pages 16-26. BEL CANTO VIOLIN METHOD. Exercises 46-49. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 38-41. FIRST LESSONS ON THE VIOLIN. Lessons 25-26.</p> <p>Lesson 12 FIDDLE FOR FUN. Exercises 39-40. BEL CANTO VIOLIN METHOD. Exercises 50-52. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 42-45. FIRST LESSONS ON THE VIOLIN. Lessons 27-29.</p>	<p>Lesson 13 FIDDLE FOR FUN. Exercises 41-42. BEL CANTO VIOLIN METHOD. Exercises 53-56. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 46-48. FIRST LESSONS ON THE VIOLIN. Lessons 30-32.</p> <p>Lesson 14 FIDDLE FOR FUN. Exercises 43-44. BEL CANTO VIOLIN METHOD. Exercises 57-59. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 49-52. FIRST LESSONS ON THE VIOLIN. Lessons 33-35.</p>	<p>Lesson 15 FIDDLE FOR FUN. Exercises 45-46. BEL CANTO VIOLIN METHOD. Exercises 60-62. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 53-55. FIRST LESSONS ON THE VIOLIN. Lessons 36-38.</p> <p>Lesson 16 FIDDLE FOR FUN. Exercises 47-48. BEL CANTO VIOLIN METHOD. Exercises 63-64. THE CLASS VIOLIN INSTRUCTOR, Book 1. Exercises 56-60. FIRST LESSONS ON THE VIOLIN. Lessons 39-41.</p>

A SUMMER COURSE IN PIANO OR VIOLIN STUDY IS MADE MORE INTERESTING WHEN A HISTORY OR A THEORY COURSE ALSO IS TAKEN.

The Father of the Pianoforte

CLEMENTI 1752-1832

By CLARENCE LUCAS



MUZIO CLEMENTI

MUZIO CLEMENTI died a century ago, in 1832, and was buried with public ceremonies under the pavement of Westminster Abbey's cloisters. The epitaph on his tombstone says that he is the "Father of the Pianoforte," and for that reason he has an enduring name in the history of music. His influence on piano playing was boundless, not only as a performer, but also as a composer of piano music and as a teacher. He was the Liszt of the eighteenth century. However, though he deserves to be called the "Father of Pianoforte Playing," the father of the piano itself is unquestionably Cristofori who invented this instrument about the year 1711.

In 1770, the year in which Beethoven was born, Clementi, then eighteen, was acknowledged to have surpassed all his contemporaries as an executant. And for many years he was the most brilliant pianist in Europe. At the age of twenty-one he began to publish the sonatas on which the whole fabric of modern sonatas for the piano has been built. Johann Christian Bach spoke of them in the highest terms. Beethoven studied them closely before he

wrote his own sonatas. His library contained almost all the compositions of Clementi for the piano. And he gave them to his nephew Carl in preference to the musically less valuable works of his own teacher, Carl Czerny.

The writer of an article on Clementi in the Quarterly Musical Magazine of London for the year 1820 says: "I have heard Dussek, Steibelt, Woelfl, Beethoven, and other eminent performers on the Continent, who had had no opportunity of receiving personal instructions from Clementi, declare that they had formed themselves entirely on his works."

He established the principles of fingering and touch on which the modern school of piano playing is founded.

Mozart versus Clementi

FROM LONDON, where he began his public career, Clementi went to Paris and was astonished at the warmth of his reception there, the French being more demonstrative than the English. Two years later he visited Vienna, where he met Haydn and Mozart. In 1781 the Emperor Joseph II, who was a great lover of music, had Mozart and Clementi play to him, and spent many evenings in their company. The verdict was that Clementi's execution was by far the more powerful and masterly, especially in passages in thirds, but that Mozart played with deeper feeling and more poetry. At any rate, the encounter left its mark on Mozart; for he used a theme of a Clementi sonata for the first theme of his overture to "The Magic Flute" several years later.

Clementi visited Strassburg, Munich, and St. Petersburg, meeting everywhere with the same extraordinary success. When the great pianist Dussek was asked to play after Clementi at a concert, he modestly replied, "To attempt anything in the same style would be presumption; and what sonata, what concerto, or what other regular composition could a man play without falling into insipidity after what we have heard?"

The Line of a Great Tradition

THE MOST famous German pianist of the day was Schröter, whose young

widow befriended Haydn in London. He was asked to play some of Clementi's works and he replied, "They can be performed only by the author himself or the devil."

In 1783, J. B. Cramer, then a boy of about twelve, became his pupil. Several years later Beethoven said that Cramer was the greatest pianist he had ever heard.

Of another of his pupils Clementi said, "Such was the quickness of conception, retentiveness of memory and facility of execution which this highly gifted boy possessed, that I seldom had occasion to make the same remark to him a second time." Clementi took this wonderful boy to Vienna and then to St. Petersburg, introducing him to the aristocracy and the musicians of the Russian capital. The boy's name was John Field.

The famous Kalkbrenner, who offered to make young Chopin a pianist in three years, was another of Clementi's disciples. One of the most remarkable pupils of Clementi was a man of wealth who afterwards neglected his extraordinary talent for piano playing in order to devote himself to composition. His name was Meyerbeer. He had a lasting affection for his old master. In the museum of the Conservatoire of Paris is the piano which Meyerbeer used while he was composing "Les Huguenots." The piano was made by the Clementi Piano Company of London after Clementi had given up teaching for piano making.

But Clementi never gave up composition. He left one hundred and six sonatas for the piano, as well as innumerable concert pieces and short works. His symphonies were swept from the concert hall by the finer symphonies of Haydn, but the great technical work for the piano, to which he devoted some eight years of research, is still an admirable collection of studies for pianists. Can they all do justice to Clementi's "Gradus ad Parnassum?"

His culture was very broad. In addition to being a player of the organ and harpsichord, he was a master of counterpoint and fugue; and, besides this, he was a Latin scholar and spoke Italian, English, French and German.



WESTMINSTER ABBEY

Clementi is buried in the cloisters nearby

From Handel to Liszt

CLEMENTI was born in Rome in 1752, lived most of his life in England, where he died at the age of eighty in 1832. When he was born Handel was still alive and when he died Liszt was talked of as a prodigy. His life began four years before Mozart was born and ended five years after Beethoven died.

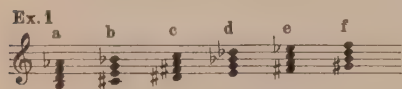
SELF-TEST QUESTIONS ON MR. LUCAS' ARTICLE

1. Name five great musicians whose style was admittedly formed on that of Clementi's.
2. Contrast Mozart and Clementi, in their piano playing.
3. What indication did Mozart give of his admiration for Clementi?
4. In what rôles did Clementi appear beside that of pianist?
5. What great contributions did he make to musical literature?

The Diminished Seventh Chords

By GEORGE B. THORNTON

THERE are six useful diminished seventh chords in every key. In the key of C one is founded on B (natural), and has for its members B, D, F and A flat:



This chord resolves easily and naturally to the chord of C, the tonic. Another diminished seventh, that has for its fundamental C sharp, consists of C sharp, E, G and B flat; Ex. 1 (b). The chord resolves naturally to the minor chord founded on D, the super-tonic. Another has for its fundamental D sharp, its component parts being D sharp, F sharp, A and C; Ex. 1 (c). This chord resolves to the minor chord whose fundamental is E, or, in other words, to the

chord known as the mediant. Another diminished seventh chord has for its fundamental E, its members being E, G, B flat and D flat; Ex. 1 (d). This seventh resolves to the major chord whose fundamental is F, the sub-dominant. Another seventh is founded on F sharp, and has for its constituents F sharp, A, C and E flat; Ex. 1 (e). This chord resolves to the one whose fundamental is D or to the dominant. Another diminished seventh chord has for its fundamental G sharp, its members being G sharp, B, D and F; Ex. 1 (f). The chord resolves to the minor chord whose fundamental is A or to the sub-mediator.

It will be seen that all the diminished sevenths resolve to the most useful chords of the key, major and minor. It will be seen that Ex. 1 (a) went to the tonic, an

indispensable major chord, that Ex. 1 (b) went to the super-tonic, a most useful minor chord, that Ex. 1 (c) went to the mediant, an important minor chord, that Ex. 1 (d) resolved to the sub-dominant, an important major chord, that Ex. 1 (e) resolved to the dominant, the most important and useful chord of composition, that Ex. 1 (f) went to the sub-mediator, another important minor chord, the tonic of the minor key.

The following peculiarity is noticeable in the resolutions of these seventh chords: those that go to major chords resolve in the same manner; those that go to minor chords, resolve also uniformly but in a manner different from those that go to the major chords. For example, (a), (d) and (e) going to major chords resolve as follows: the fundamental ascends a half-

tone; the third is free; the fifth descends a half-tone; and the seventh descends a half-tone. Then (b), (c) and (f), going to minor chords, resolve as follows: the fundamental ascends a half-tone; the third ascends a half-tone; the fifth is free; and the seventh descends a half-tone.

With these six diminished seventh chords, with the six chords to which they resolve, and with the twelve chords of the related keys—diminished sevenths, majors and minors—can we wonder that music may be made so lovely?

And still they come! New York's new mayor, Fiorello La Guardia, is an amateur musician and the son of a professional musician. He plays the cornet.



THE ROYAL ACADEMY OF MUSIC



THE ROYAL COLLEGE OF MUSIC

Little Visits to European Musical Shrines
LONDON,—A WORLD MUSIC CENTER


Twenty-third in the Series of Musical Travelogues

By JAMES FRANCIS COOKE

PART II

ENGLAND, as a kingdom and part of a vast empire, naturally lays great stress upon royal patronage. We musical republicans on this side of the sea gladly concede the notable advantage of having high officials of the government exercise the regal stamp of approval, signifying the symbolic touch of the court mace. For instance, here is a copy of the title page of the announcement of the Royal Philharmonic Society, for its one hundred and twenty-second season (1933-1934). Witness the fascination of the regal éclat of this facsimile.

SECOND EDITION
August, 1933



THE
**Royal Philharmonic
Society**
INSTITUTED 1813

122nd Season, 1933—1934

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Musicon 2872

This venerable body, one of the world's very great orchestras, thus announces its nine hundredth concert. It now gives three series on Thursdays, eighteen in all, mostly under the direction of Sir Thomas

Beecham, but with many guest conductors. Save for three composers (Stenhammar, Palaci and Manfrede) the creators of the sixty-five compositions scheduled for that season are all well known to American symphonic audiences. Five English composers are listed—Bax, Delius, Elgar, Cyril Scott and Vaughan Williams. These concerts are given in Queen's Hall. Single tickets for these concerts cost from ten shillings sixpence, to two shillings for unreserved seats. The Philharmonic Orchestra also gives so-called popular concerts on Sunday afternoons, at considerably reduced prices. As Mr. Boosey says, notable features of the London concert season are the Promenade Concerts, which also are given in Queen's Hall. In 1933 these concerts began on August twelfth and were given nightly for eight weeks. The orchestra—the British Broadcasting Orchestra, under the direction of Sir Henry Wood—was one of ninety players. A single promenade ticket cost two shillings. A season ticket for these concerts cost thirty-seven shillings and sixpence, which, with our old rate of exchange (a shilling equaling twenty-four cents), would cost eight dollars and twenty-eight cents. Reserved seats cost from seventy-two cents to one dollar and eighty cents.

The concerts of the London Symphony Orchestra, under its very able conductor, Sir Hamilton Harty, also have been held at Queen's Hall, mostly on Monday nights. The British Broadcasting Corporation series are given on Wednesday evenings, at Queen's Hall and in the Concert Hall of Broadcasting House. It should be remembered that the revenue of the Broadcasting Society does not come from advertising but from public subscriptions, ticket sales and other sources.

Where Letters Trail on Names

THE BRITISH APPETITE for certificates and degrees is inherent. In some ways the examinations leading to these degrees have worked splendidly to raise standards of proficiency, but in other

ways they have put the stamp of approval, for one of the most evasive and subtle of all the arts, upon some singularly unmusical folks. Even the most patriotic of English musicians will candidly confess that they know many much "degreed and certified" gentlemen who really never should have had anything whatever to do with music. Apart from the splendidly dignified examinations of the venerable English universities, the next sought are the honors granted upon test by "The Associated Board of the Royal Schools of Music, London," The Royal Academy and the Royal College of Music. This body, founded in 1889, holds examinations in local centers throughout the entire British Empire. It is of course far above the suggestion of commercial promotion which has attached itself to some examining bodies (unfortunately including some American organizations where the chief examiner seems to be the silver eagle). The Associated Board has some seventy-five local examination centers in Great Britain. It has a board of examiners, including many of the most distinguished musicians of the land—some forty with distinctions from the great universities. The Board holds examinations in elocution, as well as music. Americans interested in the extensive machinery of the Associated Board may find in their public libraries the prospectus issued by this body.

The examinations of the Associated Board should not be confounded with the examinations conducted for the students who have taken the resident course of the Royal Academy or the Royal College. These institutions rank with the foremost musical educational institutions of the world.

A Mother in Musical Israel

THE ROYAL ACADEMY OF MUSIC, founded in 1822, has a barrage of some sixty patrons, directors, committees, honorary officers, and administrative officers, which American readers cannot fail to regard with awe. Add to these over

one hundred and seventy-five professors, sub-professors and teachers, and one gains an idea of the formidable nature of this great institution.

The new building of the Academy was formally opened in 1912 and is one of the finest music school buildings in Europe. The concert hall, "The Duke's Hall," seats seven hundred and has room for a choir and orchestra of one hundred and fifty. In addition to this, there are two other auditoriums, the Duke's Theater (seating capacity two hundred) and the Century Lecture Hall (seating one hundred and fifty). The building has six floors, most of which are given over to class rooms. The institution possesses a large and active library—four thousand volumes being circulated annually.

The faculty (also the faculty of the Royal College) looks like an excerpt from the Musical Who's Who of England. We see such names, for instance, as the Hon. Arthur Bliss, Paul Corder (son of Professor Frederick C. Corder, for years a regular contributor to THE ETUDE MUSIC MAGAZINE), Harry Farjeon, Arthur Hinton, Norman O'Neill, York Bowen, Felix Swinstead, Stanley Marchant and Sir Henry Wood.

The cost of instruction at the Royal Academy varies with the number of studies taken. The entrance fee is two guineas (normally \$10.50). The fee for the ordinary curriculum is fourteen guineas (normally \$73.50) a term. All fees are payable in advance.

There are three orchestras of students—Senior, String and Conductors—with numerous ensemble and opera classes, choirs and dramatic classes.

Honors Bestowed

THE HIGHEST distinction this institution grants is a Fellowship, an honor greatly coveted by all musical Britons. It is limited to one hundred and fifty Fellows, who must have been past students "who have distinguished themselves in any of the subjects which form part of the course of

study of the Academy." These are elected by the directors after this order:

Honorary Fellows
Honorary Members
Associateship (Causa Honoris)
Associateship (by examination)
Licentiate
Special Diploma
Licentiate (Honors)
Diploma
Graduate

There are some fifty-five scholarships, most of which naturally are restricted to British born students. One is restricted to Jewish students. One is open to vocalists between the ages of seventeen and twenty-two, born in America as well as in Great Britain.

An idea of the work done at the Royal Academy may be gained by the fact that since 1912 the opera class has performed thirty-five complete works including

"Fidelio" Beethoven
"Carmen" Bizet
"Venus and Adonis" Dr. Blow
"Dross" (A Melodrama) P. Corder
"Margaret" F. Corder
*"L'Enfant Prodigue" Debussy
*"The Enchanted Garden" T. Dunhill
"Merrie England" German
*"The Blue Peter" Armstrong Gibbs
*"Savitri" Gustav Holst
"Hänsel and Gretel" Humperdinck
"I Pagliacci" Leoncavallo
"Cricket on the Hearth" Mackenzie
"Manon" Massenet
*"Bastien and Bastienne" Mozart
"Don Giovanni" Mozart
"The Impresario" Mozart
"The Magic Flute" Mozart
"The Marriage of Figaro" Mozart
"The Nightingale and the Rose"—
Cuthbert Nunn
*"La Serva Padrona" Pergolesi
"Gianni Schicchi" Puccini
"La Bohème" Puccini
"Madam Butterfly" Puccini
*"Dido and Æneas" Purcell
"Samson and Delilah" Saint-Saëns
"The Lover from Japan" Sandford
"Princess Ida" Sullivan
"Trial by Jury" Sullivan
"The Yeomen of the Guard" Sullivan
"Nadeshda" Goring Thomas
"Falstaff" Verdi



THE GUILDHALL SCHOOL OF MUSIC

"Rigoletto" Verdi
"The Mastersingers of Nuremberg"—
Wagner
"The Valkyrie" Wagner
* Performances of these Operas were given entirely staged, rehearsed and produced by students.

A "Big Brother"

THE MAIN REASON for discussing the Royal Academy of Music before the Royal College is its chronological position. The artistic standing of the Royal College is of the highest; its facilities and its great faculty are unsurpassed. It is, however, fifty-one years younger than the Royal Academy, as it was founded in 1883. It was opened on May seventh of that year, by His late Majesty, King Edward VII (then Prince of Wales). The building the college originally occupied (near the Royal Albert Hall) is now occupied by the Royal College of Organists. The present building on Prince Consort Road was also opened by His Majesty Edward VII (still the Prince of Wales) for Her Majesty Queen Victoria.

This building, in that period of low prices, cost about \$240,000, and it is one of the finest buildings devoted to music in the world. Its Concert Hall accommodates nine hundred persons. Its beautiful organ was presented by the late Sir Hubert Parry, Director of the College from 1895 to 1918. Years ago, when the writer was a student in Europe, he visited Sir Hubert at the Royal College. Overcome by the beauty of the building and the high efficiency of the student orchestra (which the writer at that time felt was the best student orchestra in Europe), he expressed himself in fulsome terms to the Director, who replied, "Buildings do not make the reputations of music schools. Performances do."

In addition to the beautiful Concert Hall, there is the Parry Theater, finely equipped and with a seating capacity of from five hundred and fifty to six hundred. The edifice is also distinguished by many beautiful memorial rooms.

The Donaldson Museum at the Royal College, which is exquisitely decorated in Italian style, was presented with a very

valuable and interesting collection of ancient musical instruments, by His late Majesty King Edward VII. A visit to the museum should be a part of the itinerary of every musical visitor to London, if only to see that most romantic instrument, the guitar upon which David Rizzio is said to have accompanied himself when singing before his patron, Mary, Queen of Scots.

The fees for the Royal College are very nearly the same as those of the Royal Academy, for the three terms, Christmas (beginning about September nineteenth), Easter (beginning about the ninth of January) and Midsummer (beginning about the first of May).

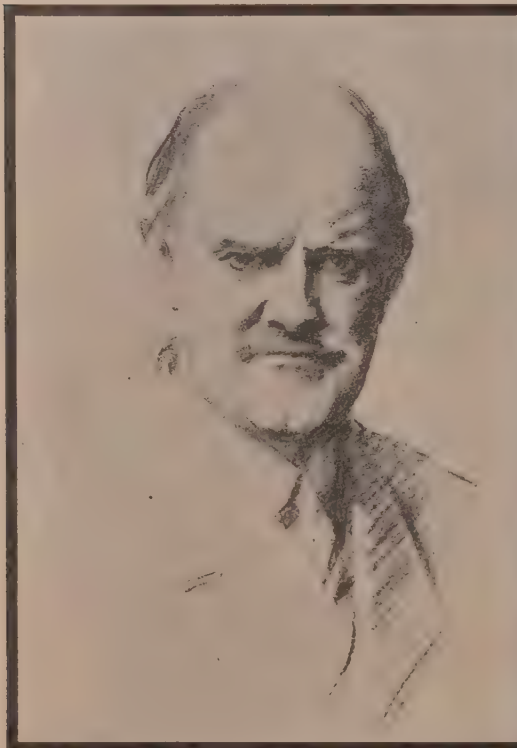
There are sixty open scholarships, restricted to His Majesty's subjects, obtainable by examination only. In addition there are twenty-five close, local and special scholarships, which have restrictions. One, for instance, is for students from Bristol, or the counties of Gloucester, Somerset, Wilts or Dorset. Another is restricted to the district of Ulverston, Lancashire, another for Kent, another for Liverpool, and so on. As in most English institutions, the ambitious student also can earn liberal prizes by "exhibitions" (performances in public) and through prizes for superior work.

And Others Still

THE LENGTH of this chapter prohibits the giving of adequate attention to the famous Guildhall School of Music, under the direction of Sir Landon Ronald. This great school was founded in 1880 by the Corporation of London. It has a staff of over one hundred professors, including some of the most distinguished musicians in England. It offers one hundred and ten prizes, medals and scholarships. Through its genial and able secretary, Mr. H. Saxe-Wyndham, we have been kept informed for years of the great work which this fine institution is doing.

The splendid building occupied by the Guildhall School cost, at its opening in 1887, \$130,000, and is worth many times that amount at present day rates. It has a fine auditorium (theater) and excellent class rooms. The tuition fees for this popular school are very low and vary

(Continued on page 326)



SIR HUGH P. ALLEN
K.C.V.O., MUS. DOC., ETC.
Director of the Royal College of Music



SIR LANDON RONALD
Director of the Guildhall School of Music



JOHN B. MCEWEN, M.A., MUS. DOC., ETC.
Principal of the Royal Academy of Music

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL

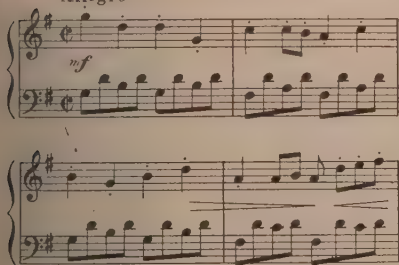
FAMOUS BAND TRAINER AND CONDUCTOR

Orchestral Voices—The Strings

By ARTHUR OLAF ANDERSEN

OF THE FOUR groups of orchestral instruments, the greatest burden of work falls to the string choir. This is not alone evident in the compositions of the classicists but is also true in the scores of the modern and ultra-modern writers. Why? Because the string section is not only a happy medium of expression for all varieties of technical utterance, but is also the most facile in deliberate melodic line, in harmonic background, in counter-melodizing, in diversity of tonal values and in rhythmical efficiency.

When the composer is using this orchestral *métier* for expression he finds that there are fewer impossibilities with which to contend than there are in the other instrumental groups at hand. He knows that he can build safely from the foundation of the double basses up through the baritone and tenor sections of the cellos; through the alto voicing of the violas and the mezzo-soprano of the second violins; and finally to the superb soprano singing of the first violins, all of which are good. What he must know is how to regulate all; to combine, balance and make the most of these tonal vibrators of varying ranges. How is this accomplished? Let us suppose that he is setting the following simple fragment in the string section.

Ex. 1
Allegro

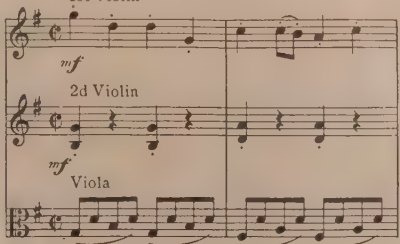
Upon looking through this bit, it is disclosed that it is written in two voices or parts and also that it is clearly defined harmonically and rhythmically, rather fast in tempo and *mezzoforte* or moderately loud in dynamics. The violin and viola could play this easily, but this would give to it but a bare and literal string version without making use of its many alluring possibilities.

We have five capable stringed instruments, each of which should have a bit to do in the orchestral interpretation.

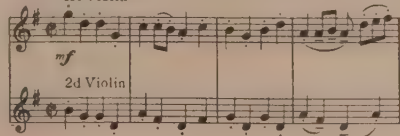
Let us decide to have the first violins carry the melody while the viola takes the Alberti bass line. What about the second violin? It may do one of two things: supply harmonic background or counter-melodize. If the decision is to supply the harmonic filling by double-stopping, the second violin should be given two note chords expressive of the harmonies. In the first measure we find that the tonic triad, G, B, D is used and that the tempo signature calls for but two beats to the measure or, in other words, a primary and

a secondary accent. By this we determine that if we are to make use of double-stops for the second violin we should employ them on the accents, or two to the measure. Which tones shall we employ for these stops? First of all, the two notes of each stop should be under the melody in order not to interfere with or distract from this all-important singing voice. Then, again, neither of these two notes should extend below the bass line, thus introducing a tone below the intended foundation note.

Next we must consider the best notes to double in the triad since the double stop is bound to create a doubling. We would do well to conform to the old rules of harmony in this matter. For instance, avoid doubling major thirds of triads and leading tones. Thus we find in the first chord of the first measure that there is no third expressed until the second beat. Therefore we can employ a stop containing the major third to good advantage on the first and also on the third beat. Consequently the interval of a sixth G down to B is a very suitable double stop for both accents. The next measure, containing the dominant seventh, suggests the doubling of the root and the addition of the fifth for both stops; the third measure, tonic triad, G and D; the fourth measure again D and A. Thus in the trio arrangement we note the following:

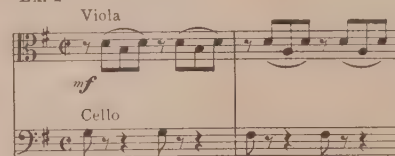
Ex. 2
Allegro
1st Violin

If we desire to counter-melodize rather than to employ an harmonic filling such as double stops, we simply give the first and second violins as a duet as follows, using the viola as in Ex. 2.

Ex. 3
Allegro
1st Violin

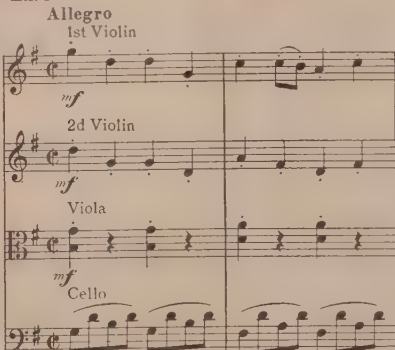
Now that we have considered the two possibilities for the second violin, let us return to the cello and bass, and see what we can discover for them. There are two possibilities for the cello: (1) playing the accented bass notes or (2) carrying the entire figuration. If the first method is employed, the viola and cello will perform as follows:

Ex. 4



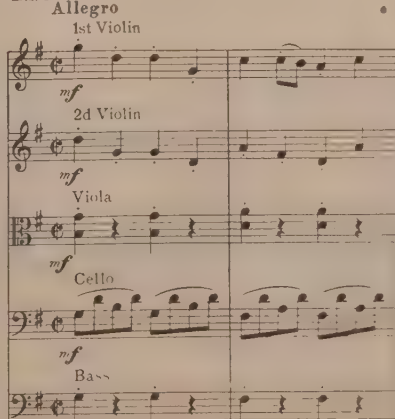
If the second method is chosen, the viola should then fill in the harmonies by double-stopping or counter-melodizing. Either manner of procedure is favorable. The string score is now a bit more imposing:

Ex. 5



We shall now add the double-bass to our string group, for, with so many possibilities in the way of harmonic fillings and counter-melodizing, we shall need another low voice to help to sustain the broadening flow of our arrangements. As we all know, the double-bass sounds an octave lower than notated, and in consequence we are permitting the accented bass notes to sound in octaves. Our first arrangement for full string voicing then presents itself:

Ex. 6



Thus far the cello has been playing the literal tones of the composition. Now we feel that the time has come to give it a counter-melody of the same rhythm as is displayed by the figuration. In this, one again must be very careful to avoid the doubling of major thirds and leading tones. So, in forming this filled voice, we must consider what each instrument is doing and be governed accordingly in our choice of tonal doublings. Using the last example as the recipient for this filled voice, we shall consider the instrumentation in this arrangement. The following accompanying melody will fit in nicely against the main melody in the first violins and the counter-melody of the second violins, as well as against the double stops of the violas:

Ex. 7



Up to this point we have not considered dividing the strings, but with this possibility before us we can now transcribe our fragment as follows:

Ex. 8



The theme is again carried in the first violins. The second violins are divided, half of them playing the counter-melody (stems up), the remainder doing the double-stops (stems down). The violas have the figuration. The cellos also are divided, one section performing the rhythmic counter-melody while the other half doubles with the bass on the underpinning. This version is smarter and brighter than the preceding transcription.

We have done very little so far with the melody, having been content to let the first

(Continued on page 319)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

TIME OF LILAC

By CHARLES GILBERT SPROSS

A graceful, flowing melody in the right hand against an active accompaniment in the left makes of this piece an interesting as well as seasonable number for piano. In general style it is reminiscent of Gruenfeld's famous *Romance*. Note that the tempo is *moderato* and the first theme begins *piano*, working thence to dynamic heights in measures 13 and 14 after which a *diminuendo* ends the first theme softly. The following section is in the relative minor (G minor) and becomes animated in mood and more forceful tonally.

The trio section lies in the sub-dominant key, E flat major, and is to be played in rather big sweeping phrases which modulate in tone as the reentrance of the first theme nears.

GRAND PROCESSIONAL AT AVIGNON

By JAMES FRANCIS COOKE

In this music we have an impressive number from a set entitled by the composer "Palaces in France." It has all the glamour and dignity associated with ancient pageantry and processions and should therefore be played *maestoso*. Tourists in France have seen the majestic palace of the Popes at Avignon where the most gorgeous religious processions in the history of the church were held during the time that seven popes reigned in the old French walled town. This March should be played like a march of kings, emperors and popes, with all the pomp and magnificence imaginable.

Plenty of resonance should distinguish the chords and octaves, and for this reason care should be exercised in the use of the pedal. Be careful of the rhythm. Be sure to play the dotted eighths and following sixteenths in the rhythm marked and *not* as triplets, a mistake too often made. When the first theme in C major has swept grandly to its termination, the second theme in F major, subdominant key, enters in a somewhat more restful mood. With the third measure, however, it begins to build tonally until a huge *fortissimo* is reached in the ninth measure and carries on from this point. The Coda section passes through a series of colorful modulations, finally closing in the grand manner, *allargando* and *forte fortissimo*.

VIOLETS AT DAWN

By FRANCESCO B. DE LEONE

Here is presented another number from the suite, *In Sunny Sicily*, Mr. De Leone's charming and lyric compositions, which have proven so popular with Etude readers.

This music is to be taken at very moderate pace and allows of artistically applied *rubato*. The constant change of harmonies implies careful use of the pedal. The composition is well edited, and pedal marks should be followed as indicated. The text for the second theme, *con dolce languore*, meaning "with sweet languor," might well have been given as guidance for the interpretation of the entire composition. Not only pedal, but marks of dynamics, are clearly set forth, and students should observe these expression marks as closely as possible.

SONG OF THE VOLGA BOATMEN

Arranged by WM. M. FELTON

Mr. Felton has made a cleverly arranged easy piano solo of this well known melody. It should be played in even and rather labored tempo, the idea being to suggest the rhythmical drag of straining bodies as the boatmen tug at heavy ropes. It will be found effective to begin the composition very softly, as though heard in the distance, gradually to increase the volume and finally to allow it to fade again softly as the boat passes.

EROS

By GEORGE DUDLEY MARTIN

Here is a graceful waltz which the composer has named *Eros* for the Greek god of Love. The composition opens with an eight measure introduction built on a rhythmic figure divided between the hands, to be played cleanly and brilliantly. The waltz proper begins with the ninth measure. The melody lies in the upper voice, and it is important that the dotted half notes in the melody be not only *held* but *heard* for their full value. The right hand figures in eighths should be clearly articulated and not blurred by careless use of the pedal.

VALSE

By JAMES H. ROGERS

Here is an unusual waltz form in that the fundamental bass notes are rarely sounded, and the resultant tinkling effect is almost that of the old-fashioned music box.

The sustained notes of the melody sing resonantly while the left hand supplies a staccato chord accompaniment. The figures in eighth notes in the right hand are to be cleanly fingered and made to sparkle as they carry the melody line from one sustained note to the next.

A long *diminuendo* and *ritardando* are in effect for the last eight measures.

PASTORALE

By W. A. MOZART

Arranged by W. M. HODSON

A *pastorale*, as the name implies, is always rustic in atmosphere, suggesting the activities and somehow the vernal freshness of country fields and woods. The example here given is William Hodson's easy arrangement of the theme from Mozart's famous "Pastorale with Variations" for piano. Of great importance are the two-note slurs in evidence throughout the music. These should be meticulously observed. The tempo is rather slow and the charm of the composition lies in its stark simplicity. Except for an occasional dynamic contrast the piece is played very quietly. The *sforzandos* in the third and seventh measures should be well pronounced. Also the change from *forte* to *piano* shown in measures 10 and 11 must be well marked. This theme is a very fine example of Mozart, and the young student is well advised to become acquainted with it against the day when he will study the original "Pastorale with Variations."

DANCING SHADOWS

By CAROLINE CASSELL

We have in *Dancing Shadows* a third grade composition calling for sparkling grace notes in the right hand. It is to be played *allegretto*, lightly and in a lively manner with rather shallow touch, so as to keep the tone somewhat thin. The little triplet figures in the right hand should be rolled rather than fingered, thus achieving more "sparkle" in the passages. In the trio section the left hand carries the theme. Written in the cello register an approximation of cello tone will be found effective throughout this section. After the trio the first theme reappears and ends at *Fine*.

AIR A LA BOURRÉE

By G. F. HANDEL

A very old dance is the *Bourrée*, patterned somewhat after the gavotte but

quicker in tempo and beginning on the fourth beat whereas the gavotte begins on the third. Handel intended this one to be played at moderately fast tempo in cheerful mood but not too boisterously where the *fortissimo* marks are shown. The tempo is strict throughout, naturally. The passages in eighths in the right hand should be well articulated with finger legato. The pedal is to be used sparingly throughout. The performance of the trill figure in measure three is shown in the margin at the bottom of the page. Trill with fingers held close to the keys. Dynamics are clearly marked, and the interpretation will not go far astray if these are followed.

PRELUDE IN A FLAT MAJOR

By CÉSAR CUI

Here is a number of the Russian school by César Cui. It is to be played slowly and with resonance, giving a little prominence to the top notes of the right hand chords. Note the *sostenuto* mark placed over the second quarter in each of the first four measures. This emphasis becomes more pronounced in the following measures where the sign becomes an accent on the second quarter. In measure 22 the first theme re-enters, this time in full chords. The chords are arpeggiated and should be rolled fairly sharply. Otherwise the effect is untidy. It is almost impossible to mark the use of the pedal adequately in a composition of this character. It will vary with the individual performer. A general rule is to change the pedal with each change of harmony and avoid blurring at all times.

LITTLE PRELUDE

By J. S. BACH

This Bach C major *Prelude* should be in the repertoire of all pianists. It must not be played too quickly. The performance of the ornaments in the left hand is written out in the margin at the bottom of the page. The right hand should apply a slight rolling motion to the broken chord figures with just enough finger action to keep the passages clearly marked. Remember that Bach here wrote for the clavichord, the construction of which caused each note to be heard individually. While short, this prelude covers the range of dynamics from *piano* to *forte*. Contrasts should be made tonally as the rhythm remains very strict throughout.

(Continued on page 325)



GRAND PROCESSIONAL AT AVIGNON

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Neglect of Fundamentals

I have a student thirteen years old who has studied since she was seven yet has had no thorough building as to technique or musicianship. She has real ability and is earnestly trying to repair her deficiencies. Her hands tire easily and her wrist action is stiff. Please advise.—G. G. P.

In their zeal to make a brilliant showing with their pupils, many teachers hurry over important foundational details which must sooner or later be attended to if real musicianship is to be attained. I advise you to give this pupil plenty of technical work, especially in the way of proper relaxation and, by gradual steps, to instruct her in such matters as musical form, expression, composers and their works, and so forth. Do not let her feel that you are "putting her back to the beginning," however, but give her music to study which, while not complicated in details, yet requires careful thought and practice.

Finding Notes. Weak Hands

1. A pupil of eleven has studied for six months. He simply cannot accustom himself to look first at the printed page and then at the keyboard. The result is that he loses his place and frequently stumbles.

2. Another pupil, a girl of twelve, is very talented; but she has a weak, slim hand and fingers that "cave in." How shall I treat these two cases?—G. F.

1. Place a large card or sheet of paper on the piano rack in such a position that it covers the printed notes to which he is coming; and, after he has played the notes in sight, move the card along a little to the right, so that new notes appear. Continue this process as far as you wish him to read. In this way he is prevented from anticipating notes too far ahead and is obliged to make sure of his place.

2. Have her play individual notes repeatedly with different fingers, throwing the hand over and into each key as it is sounded. Meanwhile keep the fingers firm and well curved. Also see that the wrists are free from stiffness.

In a similar manner, practice various five-finger exercises, such as the following



giving a definite accent to each note. Play also with the left hand two octaves lower.

The Extent of Grades I and 2

1. How much should a pupil know before he goes into the second grade?
2. How much should he know before going into the third grade?—G. F.

1. Under Grade 1 should be included: (a) a knowledge of fundamental details, such as the keyboard, the staff, signatures, notes, rests, and so forth; (b) elementary structure, including units of time and how these are grouped; (c) technique—simple finger exercises, also the scales of C, G, D and F major through one octave, with hands separate and together; (d) studies and pieces in the first grade; (e) ear-training

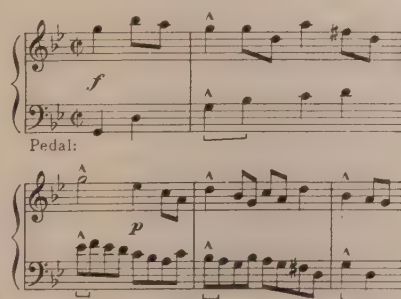
ing on the simplest intervals, such as seconds and thirds.

2. Grade 2 may include: (a) further details of notation—dynamic marks, such as *p*, *f*, *mp*; accidentals; other expression marks, such as *dolce* and *con fuoco*; (b) technique—finger exercises, also the remaining major scales and the minor scales that begin on white keys, each scale through two octaves; (c) studies and pieces in the second grade; (d) ear-training, with more extended intervals (fifths to octaves).

The Pedal with Bach

I am beginning the study of Bach. Is it necessary to use the pedal on the "Two-Part Inventions"? And what about *Gavottes I and II* from the "Third English Suite," also the *Gigue* from the "First Partita"? I prefer them without pedal and feel that they can be played in a finished manner without it. Am I wrong?—K. C.

It is neither necessary nor proper to use the sustaining pedal with the "Two-part Inventions"; in fact, this pedal should be used with great restraint in any of the clavier works. Bach should be played in a clear, crisp manner, with nothing of the over-lapping of notes that belongs to the romantic school of Chopin, Schumann and the like. Remember, too, that the sustaining pedal was absent from the clavier of Bach's day, so that his music does not depend upon its use. Occasionally, however, for the sake of accent or to give greater fullness to chord effects, the pedal may be depressed briefly on accented notes. In *Gavotte I* of the "Third English Suite," for instance

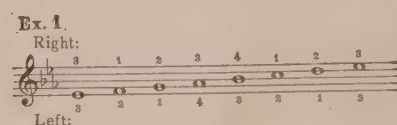


the pedal may be touched upon as indicated above.

Examination Questions

I am a piano teacher and am soon to try my examinations in pedagogy. Would you kindly give me short and easily remembered rules for the fingering of (a) major scales, (b) common chords, solid and broken in three and four note forms, (c) dominant seventh chords, solid and broken.—C. E. D.

(a) Since the fourth finger is used regularly on but one note in an octave, then, if we know the name of this note in a given scale, it will determine the location of all the other fingers: for instance, if we know that in the scale of E flat major the fourth finger falls on B flat in the right hand and on A flat in the left hand, the other fingers must fall as follows:



To summarize further:

1. Major scales that begin on white keys have:

In the right hand, the fourth finger on the seventh of the scale, except in the scale of F, where it falls on B (also on F when it substitutes for the thumb);

In the left hand, the fourth finger on the second of the scale, except in the scale of B, where it falls on E (also on B as substitute for the thumb).

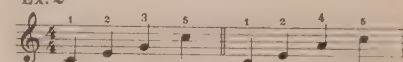
2. Major scales that begin on black keys have:

In the right hand, the fourth finger on Bb;

In the left hand, the fourth finger on the fourth of the scale, except in scale of Gb, where it falls on Gb.

(b) A common chord of octave compass uses the first, the second, either the third or fourth, and the fifth fingers. In general, the third finger is employed when the note is at the interval of a fourth from the note played by the little finger, and the fourth finger when this interval is a third. Take, for instance, the following chords:

Ex. 2



In the first of these the third finger is used on G because this note is a fourth from the C which follows it; and in the next chord the fourth is used because its note, A, is a third from the following C.

When the chord is arpeggiated, extending beyond a single octave, fingers 1, 2, and 3 or 4 are repeated for each octave extension, thus:

Ex. 3



(c) When the dominant seventh chord is used in its "solid" form, all five fingers are, of course, employed. If the chord is arpeggiated, the thumb falls on the first white key from the lowest note, and the fifth is used only when needed for the upper note.

Amount of Daily Practice

I am working on scales and arpeggios. Loeschhorn's "Studies, Op. 66," Mozart's "Sonata No. 7" and modern pieces. At present I practice about four hours a day and would like to know if this is too much. I have the time to work on my music but find it quite exhausting, as I keep at it regularly, taking weekly lessons of a half hour each. In what grade are the foregoing considered to be?—Mrs. A. J. B.

When one's practice becomes exhausting, it is apt to do more harm than good. Try dividing your practice time into shorter periods, not more than an hour each, and resting whenever the "tired feeling" comes on. Also, I am inclined to think that three hours a day is enough for you.

I should say that you are on the border line between Grades IV and V.

Materials for a Ten-Year-Old

I would like you to send me a list of studies suitable for a girl of ten who is studying piano and has taken about twenty-four lessons in Williams' "First Year at the Piano." She has had note-writing and finger exercises. When should she have her first piece and what other studies should she have now? Is it imperative to teach her the scales now or not till she has finished her first book?—L. N. H.

With what she has already accomplished, the pupil should now be ready for "Twelve Piano Etudes for Young Students," by M. Bilbro, with which, for technical material, you may give her finger exercises and major scales of perhaps two and three octave compass. Next, let her work on "Short Pieces in All Keys," by F. A. Williams, which will give practical application to the scales with which she has already become familiar.

Since it is a matter of pride to a young pupil to receive a new "piece" (of real sheet music!), and since such pieces are available in all grades, from the very first, I advise you to introduce one at any suitable time, perhaps as a reward for especially faithful work.

The Piano Triumphant

In this issue of THE ETUDE MUSIC MAGAZINE the leading editorial is devoted to "The Piano in the Home." It is to be followed monthly by a series of a dozen smaller editorials upon the piano, pointing out many factors which the ordinary non-musical person does not realize. These are issued in cogent, common-sense, pointed words, so that teachers everywhere may use them with their patrons, their clubs, or as extracts in newspapers. Here is fine missionary material for constructive minded teachers.

The Divine Purcell

England's Most Distinctive Master Composer and His Music

By TOD B. GALLOWAY

THE ADJECTIVE of "divine," as applied to Henry Purcell, is not the idea of the writer nor original with him. It was the favorite expression of appreciation from Purcell's contemporaries and those of the succeeding generation. It seems to have been impossible for the writers of his own and the following generation to refer to him except in such extreme terms. Purcell, who had the ambition of exceeding everyone of his own time and who succeeded without contradiction in this ambition, being overwhelmed with praise from his time to the present, has paid the penalty of the English talent of extolling what it most neglects. That anyone so celebrated and respected in his own time should have left so few memorials besides his compositions is disheartening to conscientious biographers.

It is necessary to recall some of the facts of Purcell's life in order to understand his environment and to discover how it happened that he was so gifted to do the particular work he had to do, what his claims to greatness are, why they were so fully recognized by his contemporaries and why his work was so neglected after his death.

The very date of his birth is conjectured and no closer reckoning of it is obtainable than that which the monument to him in Westminster Abbey affords, namely, that he died on November 21, 1695, in the thirty-seventh year of his age. This approximately fixes the date of his birth as 1658.

Conjectures and Clues

THE FACTS of Purcell's life are largely matters of supposition hidden away in official records, official appointments and professional activities with only a few clues left us—for after all he was a human being. The gossiping inquisitive Pepys who would undoubtedly have given us some scraps from the current gossip thoughtlessly closed his diary when Purcell was a child of ten. The memoirs and journals of his time give us only expressions of extreme adulation and admiring astonishment. Everyone of his time seems alike overwhelmed by his talent. He was an artist and a man with an unbelievable precociousness, who passed across the stage of history, a scarcely unreal figure, scarcely human and something less than divine.

It must be remembered that the figure of Purcell does not stand out alone as an isolated fact in the history of the development of English music. The story of the slow evolution of the English people into the music loving, nation is a fascinating one.

The Tudors were all musical and in every way encouraged the development of the art. Henry VIII was not only a musician who loved it but a composer as well. Queen Elizabeth was a more than creditable performer on the Virginals. Through her encouragement of the performance of Masques and dances and the singing of Madrigals and glees of all description, English music during her reign made a distinct advance. While the Stuarts had by no means the natural love of music which characterized the Tudors, the Advent of Henry Purcell came about as a natural impulse of the English to follow its traditional inclination.

Purcell came of a musical family and in his case heredity may certainly be said to have played its part. His father, also

Henry Purcell, was connected with the choir at Westminster Abbey, and Pepys, insatiate lover of music that he was, valued his acquaintance with this "Master of Musique."

An Ancestral Calling

UNFORTUNATELY Purcell's father died when he was quite a little boy, and the latter was left to the care of an uncle, Thomas Purcell, who being a gentleman of the Chapel Royal was able early to place the boy in the choir. The Chapel Royal then became the boy's home and school. There he remained until several years after the breaking of his voice and until he emerged from it to take an active part in the diverse musical life of London where he was soon to succeed to the important post of organist at Westminster Abbey.

We have no positive knowledge that Purcell ever left London though, as we may surmise, a man of his proclivities would likely go to Windsor Castle to present and perform the odes which he wrote for royal occasions or to some country cathedral to play on a new organ built by his friend, Father Smith. All the record that we have, however, shows him employed in some musical activity in London or Westminster, never once outside of the four mile radius from Charing Cross.

Purcell began composing when he was fourteen and soon became the greatest and most original of English composers. He had two brothers, Daniel and Edward, both of whom were gifted musically.

Perhaps Purcell's greatest gift to our world lies in the fact that he preserved his essential English individuality, improving on the Italian and French methods, by reason of his independence. How, then, is it that the most professional musician in English history should be comparatively unknown to the present generation?

It is not an unheard of thing in the history of music for a composer's works (such as those of Bach, for instance) to have been set down in one period as impracticable except in a very narrow field, while at a later date they are made an object of an almost ritualistic worship throughout the musical world. This has been the case, for example, in Mozart's opera, "The Magic Flute." For

a time it was considered as a preposterous hotch-potch not suitable for the stage whose very existence was, in the end, saved only by Mozart's music. We now know that it is wholly practicable, and it is given frequent representations.

Rediscovering Purcell

DOUBTLESS Purcell will be so rediscovered. Holland says, "It is certain that in him England made its biggest attempt to produce a complete composer, equal in scale and scope to the half dozen greatest composers in the world."

Purcell wrote for the church, the theater and the home with equal success. His public life was not overcast, while of his private sorrows we know nothing beyond the fact that three of his children died in infancy. There was undoubtedly consumption in the family, as Purcell himself died early in his thirty-seventh year, probably from the same cause.

It is a record from which we can deduct no picture except that of an enormously successful and ceaselessly active professional musician. Contrary to the general suppositions, it was not Handel but Purcell who brought into English music the broad and massive choral effect which Handel later employed with such marvelous success in his oratorios.

When Purcell was in his thirtieth year he composed the opera "Dido and Aeneas." This was written for and performed by a young ladies' school. It was successful then and its revivals within the present generation in England and America have been equally so; yet "Dido and Aeneas" remained outside of the category of Purcell's normal theatrical work.

With the passing of Elizabeth, the glorious Shakespeare and the other dramatists of this era, England suffered from the Puritan

Government and the Civil War which followed it. With the coming of the Restoration of Charles II came the reaction, and Purcell was born into a world which wanted to be amused. This period saw the making into operas of the Shakespearean and other plays which were wholly unlike the Italian operas. There was no attempt to set the main theme of the play to music. The taste of the audience wanted masques with a lavish use of scenic display, costumes, dancing and music. It was

more like a modern pantomime than the operas of Covent Garden.

Genius Spurred to Action

PURCELL WAS not long in getting into the saddle of creative work, and his fifteen years, from 1680 until 1695 when he died, were full to overflowing. Every post was open to him; every music making of church or theater required something from him and would have been incomplete without him. His imaginative enterprise was now fully awakened, and his work bore the stamp of his personality in innumerable melodic and harmonic details.

As regards his royal odes, one writer says, "Together they attest his extraordinary gift of invention, his almost Shubert like gift of melody, and, above all, his unerring instinct for the placing of words to music."

One of the most permanent results of the Renaissance was the fact that it marked the emergence of the vernacular as the vehicle for the development of music. By it the various nations took their own courses in accordance with the principles of their languages and the dictates of racial temperament. The Italians, most clear-sighted and musically originitive, went straight to their mark and achieved it conclusively in producing a great form of art, the opera, to which they have ever since remained faithful.

Claudio Monteverdi produced in 1607 the first enduring work in opera. This form of new music became a tremendous vogue and the new institution naturally attracted to itself all sorts and conditions of musical artists, composers, singers and instrumentalists. What came into existence as an intuitive stroke of genius tended to be carried on as an industry.

The incentive given to opera by Monteverdi did not stop in Italy but was carried to Paris by his pupil, Cavelli, who sowed a seed which propagated and grew into the French opera cultivated by Lully at the Court of Louis XIV. Lully moulded the general principle of opera in conformation with the first declaration of the French language and with French ideas of dramatic form and expression.

The German Focus

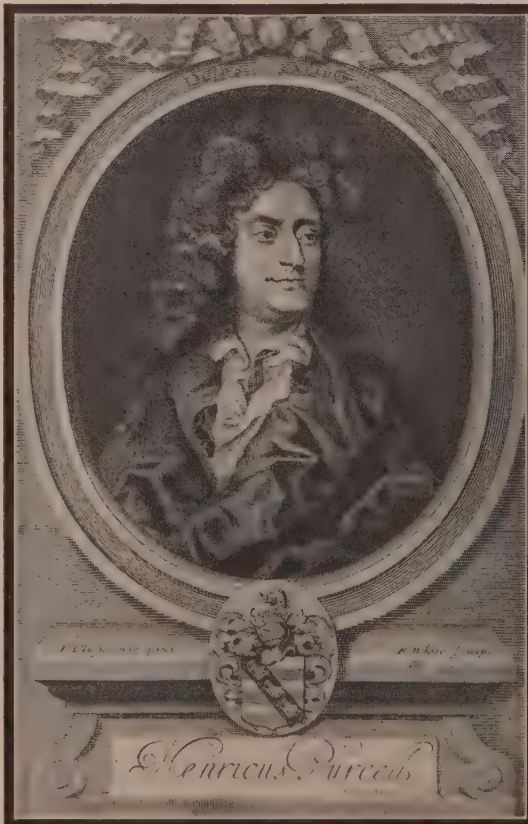
THE GERMANS moved as directly to their goal as did the Italians to theirs, but it was a very different goal.

Luther saw at once the necessity of a church choral service in opposition to the ritual of the Roman Church and invented a Protestant choral around which the cantata and passion oratoria gradually crystallized. German vocal music with its wealth of folk songs remained as a gift to the world and although it was at first provincial in character it later included even the work of Johann Sebastian Bach.

In England in the meantime the tendency had been to compromise on matters of principle and to be careless as to the nature of art produced by the apparently disconnected efforts of its song writers. Yet if one studies the forerunners of Purcell a certain sequence can be traced which marks the definite stages and efforts of those composers in the difficult process of training the language and art of music to run together in double harness.

Purcell came to mould the style of English music into a finished product. Numerous writers have characterized Purcell as the one genius who preserved and carried forward the tradition of English music.

(Continued on page 319)



TIME OF LILAC

The easy grace of this fascinating piece brings out all of Mr. Spross' rare melodic genius. It is a fine study for melody playing, with the accompaniment in the same hand. Grade 4.

Moderato M.M. ♩ = 104

CHARLES GILBERT SPROSS

The musical score for "Time of Lilac" is presented in a single system with two staves. The right staff contains the melody, and the left staff contains the accompaniment. The piece begins with a piano (*p*) dynamic and a moderate tempo. It features several measures of rests, indicated by the number 5. The score includes various musical notations such as dynamics (*p*, *mp*, *f*), articulation (accents), and performance instructions (*rit.*, *a tempo*, *simile*, *Fine*, *D.C.*, *Trio*). Measure numbers 5, 10, 15, 20, 25, and 30 are clearly marked. The score concludes with a double bar line and a repeat sign.

* From here go back to the beginning and play to *Fine*; then play *Trio*.
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Dedicated to my friend Charles-Marie Widor

GRAND PROCESSIONAL AT AVIGNON

GRANDE PROCESSION A AVIGNON

Seven Popes (all French born) reigned in the majestic old city of Avignon. There the most magnificent pageants in religious history were held. Play this March in resplendent style like a procession of Kings. Fifth in the Suite "Palaces in France!"

JAMES FRANCIS COOKE

Grade 4. **Maestoso** M.M. ♩ = 92

f

poco a poco cresc.

mf

ff

mf

f

simile Last time to Coda

r.h. 3

D.C.

VIOLETS AT DAWN

Spring in Taormina, Sicily, is very near to Paradise. There on the vernal slopes of the Mediterranean amid the loveliness of the new year, violets spring forth everywhere making the land a great bouquet. This is one of the most fascinating pieces from Mr. De Leone's charming suite "In Sunny Sicily."

Molto moderato M.M. ♩ = 72

Grade 3½.

tenderly

FRANCESCO B. De LEONE

Arranged by
William M. Felton

SONG OF THE VOLGA BOATMEN

RUSSIAN FOLK SONG

This is the song of Russia of the old regime. It portrays men, worked like beasts of burden, pulling heavy barges along the Volga. The very theme makes one feel the physical strain of the serf of other years. This is usually played like a "patrol," that is, like a procession first heard in the distance, then passing, then fading away. Grade 2½.

With slow measured tread

The score is for a piano piece in 4/4 time, key of B-flat major. It consists of three systems of music. The first system starts with a piano (*pp*) dynamic and includes fingerings like 3, 5, 4, 2, 1, 5, 4, 2, 1. The second system features a mezzo-forte (*mf*) *marcato* (accented) section with a tempo marking of 10, followed by a fortissimo (*ff*) section and another *mf* section with a tempo marking of 15. The third system includes a mezzo-forte (*mf*) section, a mezzo-piano (*mp*) section, and a piano (*pp*) section with a tempo marking of 20. The piece concludes with a final *pp* section.

EROS

Few pieces are made to fit the hand as well as this one. It seems "to slide out of the sleeve" after very little but careful practice. *Eros* is the Greek word for Cupid. Grade 3½.

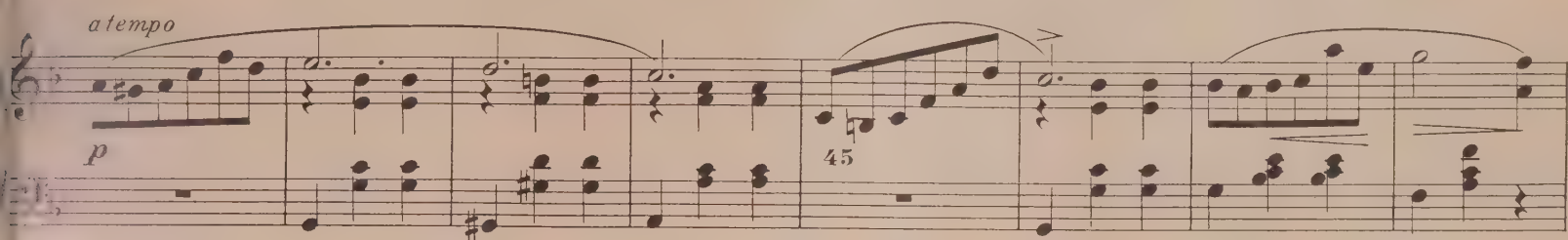
Vivo M.M. ♩ = 84

GEORGE DUDLEY MARTIN

The score is for a piano piece in 3/4 time, key of B-flat major. It consists of three systems of music. The first system starts with a mezzo-forte (*mf*) dynamic and includes fingerings like 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. The second system features a piano (*pp*) section with a tempo marking of 10, followed by a mezzo-forte (*mf*) section with a tempo marking of 15, and a mezzo-piano (*mp*) section with a tempo marking of 20. The third system includes a mezzo-forte (*mf*) section with a tempo marking of 25, followed by a fortissimo (*f*) section with a tempo marking of 30, and a mezzo-forte (*mf*) section with a tempo marking of 35. The piece concludes with a final *mf* section.



First system of the musical score. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides harmonic support with chords. Dynamics include *pp*, *cresc.*, and *f*. Measure numbers 35 and 40 are indicated.



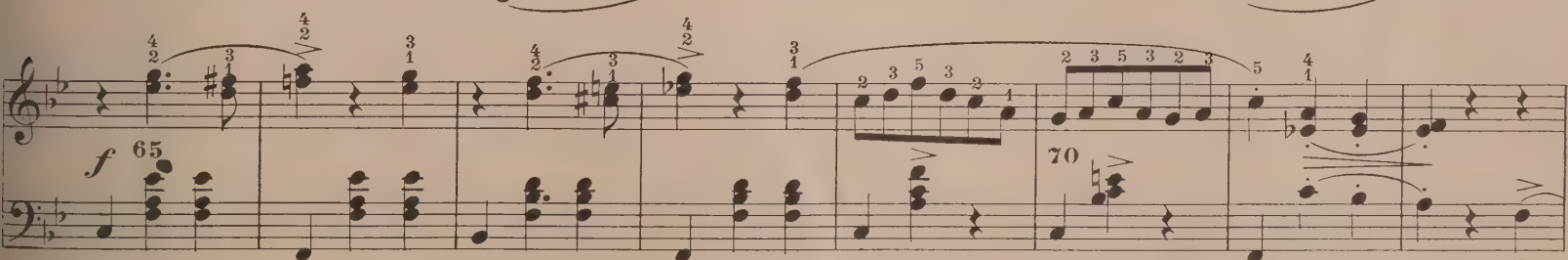
Second system of the musical score. The treble staff continues the melodic line. The bass staff has rests in the first two measures. Dynamics include *atempo* and *p*. Measure number 45 is indicated.



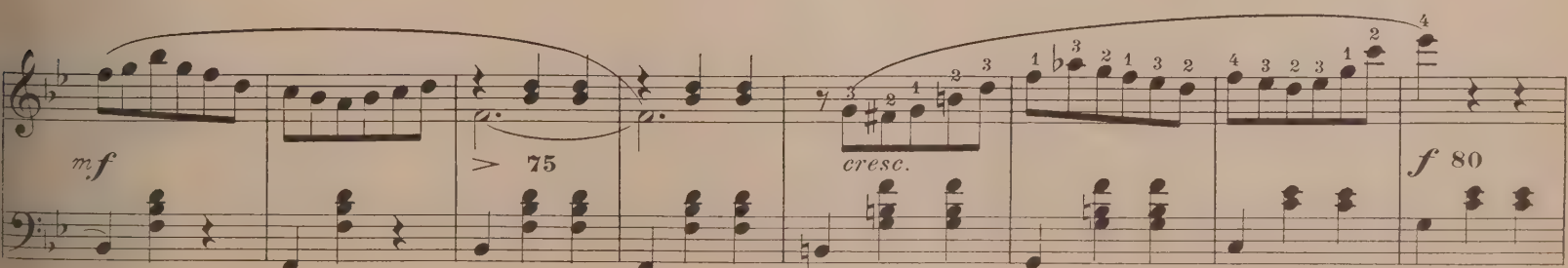
Third system of the musical score. The treble staff features a melodic line with fingerings. The bass staff has rests. Dynamics include *cresc.* and *f*. The system concludes with the word *Fine*. Measure numbers 50 and 55 are indicated.



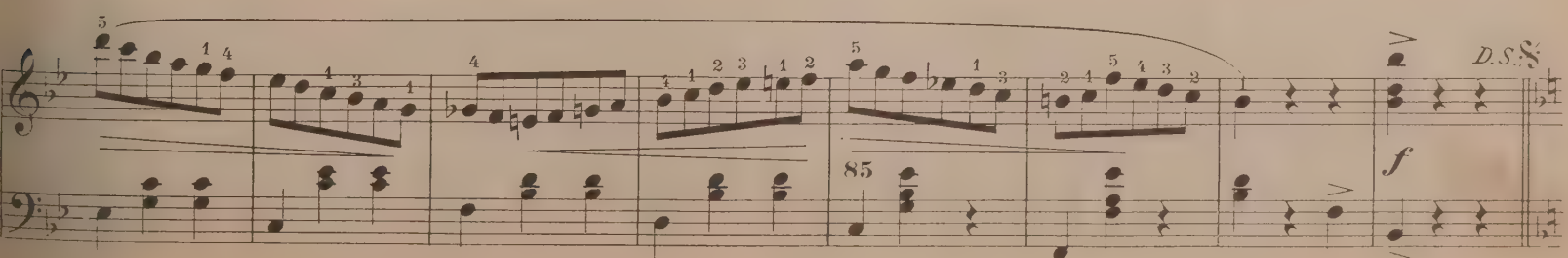
Fourth system of the musical score. The treble staff has a melodic line with fingerings. The bass staff has rests. Dynamics include *p*. Measure number 60 is indicated.



Fifth system of the musical score. The treble staff has a melodic line with fingerings. The bass staff has chords. Dynamics include *f*. Measure numbers 65 and 70 are indicated.



Sixth system of the musical score. The treble staff has a melodic line with fingerings. The bass staff has chords. Dynamics include *mf*, *cresc.*, and *f*. Measure numbers 75 and 80 are indicated.



Seventh system of the musical score. The treble staff has a melodic line with fingerings. The bass staff has chords. Dynamics include *f*. The system concludes with *D.S.* and *ff*. Measure number 85 is indicated.

VALSE

Grade 3½.

Tempo di Valse M.M. ♩ = 76

JAMES H. ROGERS

PASTORALE

Pastorale, as the name implies, has to do with pastoral matters—the fields, the herds, the flocks. In Italy the shepherds still drive their flocks into the cities. They often played upon a pipe which looked like an Oboe and had the same strident tone. The melody in this Pastorale of Mozart should therefore have the same effect. Pastorales are almost always in 6/8 time.

Grade 2½.

Andantino (Rather slow) M.M. ♩ = 126

W. A. MOZART
Arr. by William Hodson

Edited by John Orth

PRELUDE, IN A♭ MAJOR

CÉSAR CUI (1835-1918)

César Cui is one of the most melodic of the Russian composers. He probably employed the device of $\frac{3}{2}$ metre to insure a slow performance (Larghetto e sostenuto). By playing the composition in ordinary triple time as you would a piece in three-quarter metre, just imagine each quarter note as an eighth note, and each eighth as a sixteenth, the rhythm may appear simpler to you. Grade 6.

Larghetto e sostenuto M. M. ♩ = 80

The musical score is for a piano prelude in A-flat major by César Cui. It is written in 3/2 time and marked 'Larghetto e sostenuto' with a tempo of 80 beats per minute. The score is divided into systems, with some measures marked with a circle containing a cross (⊗) for editorial convenience. The score includes various dynamic markings (mf, p, f) and performance instructions (con Pedale, poco rit., a tempo, rit. molto, poco accel.). Measure numbers 10, 15, 20, and 25 are indicated. The score is written for piano, with a treble and bass clef. The key signature has four flats (A-flat major). The score is divided into systems, with some measures marked with a circle containing a cross (⊗) for editorial convenience.

The measures marked ⊗ will be found more conveniently notated than in the original edition. Editor.
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This musical score is for a piano piece, likely a prelude, featuring complex arpeggiated figures and various dynamics. The score is written for piano (p) and includes markings such as *a tempo*, *p sempre*, *marcato*, *f*, *rit.*, and *pp*. The piece is in 3/4 time and consists of 35 measures. The notation includes many sixteenth and thirty-second notes, creating a rapid, flowing texture. The piece concludes with a *pp* marking and a final cadence.

Grade 2. **LITTLE PRELUDE** NO. 1 J. S. BACH

This musical score is for 'Little Prelude No. 1' by J.S. Bach, Grade 2. The tempo is marked *Allegro moderato M.M. ♩ = 104*. The piece is in C major and 3/4 time. It features a steady eighth-note pattern in the right hand and a more varied bass line. The score includes markings for *p*, *cresc.*, *mf*, *f*, *dimin.*, *poco a poco*, *diminuendo*, *pp*, and *mf*. The piece consists of 15 measures. The notation includes many eighth and sixteenth notes, creating a rhythmic and melodic flow. The piece concludes with a *mf* marking and a final cadence.

a) The mordents should be played as follows:

This diagram shows the correct fingering for mordents on various notes. It includes examples for notes (a) through (i), with specific fingerings indicated by numbers 1, 2, and 3. The notes are: (a) G4, (b) A4, (c) B4, (d) C5, (e) D5, (f) E5, (g) F5, (h) G5, and (i) A5. The fingering for each note is: (a) 1, (b) 2, (c) 3, (d) 1, (e) 2, (f) 3, (g) 1, (h) 2, and (i) 3.

AIR À LA BOURRÉE

Costume this piece in your imagination with the attire of a court party in the brilliant days of George I of England. The *Bourrée* is a merry dance, much after the pattern of the *Gavotte*, except that it begins on the fourth beat of a measure instead of the third.

Grade 3½. Allegro moderato M. M. ♩ = 69

a)

G. F. HANDEL

The musical score is written for piano and includes the following details:

- Tempo and Meter:** Allegro moderato, 3/4 time, M.M. ♩ = 69.
- Key Signature:** One sharp (F#), G major.
- Measure Numbers:** 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 51.
- Dynamics:** *mf*, *p*, *f*, *ff*, *pp*, *cresc.*, *decresc.*, *do*, *dolce*.
- Articulation:** Slurs, accents, and breathings are used to shape the melodic lines.
- Fingerings:** Numbers 1-5 are placed above or below notes to indicate fingerings.
- Structure:** The piece includes a 'Fine only' section starting at measure 35 and a 'D.C.' (Da Capo) instruction at the end.
- Final Flourish:** A short melodic flourish is marked 'a)' at the bottom of the page.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

GENE BROWN

MARIGOLDS

GUSTAV KLEMM

Con brio *mf arditamente*

Oh love ly, gold - en

flow - ers Like sun - - light on the sea, You

spar kle in my gar den, And make the shad - ows flee.

(♩ = ♩ of preceding tempo) *commodamente* *poco rit.*

The cor - ner where you lift your heads Is full of min - is -

(sostenuto) *ffz* *mp* *poco rit.* (colla voce)

(♩ = ♩) *Tempo primo subito*

try. So gen - tly sway - ing

mf 15

in the breeze, You nod a wel - come gay,

poco a poco cresc.

And though I come with heav - y heart, Your gold makes light the

poco a poco cresc.

poco rit. **Commodamente (molto espressivo)**

day. I drink your beau - ty and, re - freshed,

poco rit. **ffz**

poco rit. **Presto al fine (subito)**

Con - tin ue on my way.

quasi a tempo *poco rit. (deliberato)* **ffz**

Jemima T. Luke
1841

THAT SWEET STORY OF OLD

Andantino

FOR CHILDREN'S DAY OR GENERAL USE

CHARLES GILBERT SPROSS

p *rit.*

mp

1. I think when I read that sweet sto - ry of old, When Je - sus was here a - mong
 2. Yet still to His foot - stool in pray'r I may go, And ask for a share of His

a tempo 10

men, How He call'd lit - tle chil - dren as lambs to His fold, I should like to have
 love, And if I now earn - est - ly seek Him be - low, I shall see Him and

15 20

mf

been with them then. I wish that His hands had been placed on my
 hear Him a - bove. In that beau - ti - ful place He is gone to pre -

mf 25

head, That His arm had been thrown a - round me, And that I might have
 pare For all who are wash'd and for - givn, And man - y dear

30 *f*

rall. *rit.* 1 Last time

seen His kind look when He said: "Let the lit - tle ones come un - to Me."
 chil - dren are gath - er - ing there, For of such is the King - dom of heav'n.

rall. *rit.* 35 *D.C.*

GRAZIELLA

AUGUST NÖLCK, Op. 250, No. 2

Moderato

Violin

Piano

mf

poco rit.

a tempo

p spiccato

a tempo

p

sostenuto

cresc.

f

p

p spiccato

mf

p

mf

molto sostenuto

segue

4

10

15

20

25

30

35

5

2

3

2

0

1

3

1

3

4

4

spiccato
p

40 45

sostenuto
cresc.

50 55

molto sostenuto *f*

p dolce 60 *f*

spiccato
p

65 70

restez *sostenuto* 1st pos. Sp.

75

Detailed description: This is a page of a musical score for a piece titled 'THE ETUDE'. The page is numbered 303 and is dated May 1934. The music is written for piano and features a variety of textures and dynamics. The score is divided into several systems, each with a treble and bass staff. The first system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The third system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The fourth system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The fifth system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The sixth system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The seventh system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The eighth system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The ninth system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The tenth system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from piano (p) to fortissimo (f). The tempo markings include 'molto sostenuto' and 'sostenuto'. The score also includes a 'cresc.' marking, indicating a crescendo. The piece is in G major and 4/4 time. The score is written in a clear and legible style, with a focus on the melodic and harmonic lines.

*più mosso
spiccato*

p *ff* *p* *più mosso* *cresc.*

80 *p* *ff* *p* *cresc.* 85

f 90

Gt. Melodia
Sw. Celestes
Ped. Bourdon 16'

MEMORIES AT TWILIGHT

HARRY PATTERSON HOPKINS

Andantino

Manuals

Gt. *f* *Sw.* *l.h.* *p* 5

Pedal (*ad lib.*)

Gt. to Ped.

10 *Sw.* *pp* 15

Gt. to Ped. off

Solo, Melodia & Oboe

mf a tempo

Sw. Strings added *p*

20 25

a tempo

mf *p* *mf* *rallent.* *p* Sw. 35

30 *rallent.* Gt. *a tempo*

dim. e rit.

40

45 *più dim.* Sw. *a tempo* 50

Gt. add Horn, Clar. or Strong reed

55 *f* add Trumpet Gt. *ff* *a tempo* 60

Gt. to Ped.

65 70

75 *dim. e rall.* Sw. *mf* *molto rit.* Gt. Soft Flute

off Gt. to Ped.

This musical score is for a piece titled "THE ETUDE" by Debussy, published in MAY 1934 on page 305. The score is written for piano and guitar. It begins with a treble and bass staff for piano, and a single bass staff for guitar. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The tempo is marked "a tempo". The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *molto rit.* (molto ritardando). There are also tempo markings like *rallent.* (ritardando) and *dim. e rit.* (diminuendo e ritardando). The score is divided into measures, with measure numbers 30, 35, 40, 45, 50, 55, 60, 65, 70, and 75 indicated. Performance instructions include "Sw." (switch), "Gt." (guitar), "Gt. add Horn, Clar. or Strong reed", "Gt. to Ped." (guitar to pedal), and "off Gt. to Ped." (off guitar to pedal). The score ends with a double bar line.

THE JUGGLER

Moderato M.M. ♩ = 108

SECONDO

RALPH HOWARD PENDLETON

Not too fast

f 5 *p* 10

15

Fine *f* *mf* 25

20 30 35

*D. S. ** **TRIO** 40 *f* 45

p 50 55

f 60 *Adagio* *rit.* *D. S. **

* From here go back to § and play to *Fine*; then play *Trio*.

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Moderato M.M. ♩ = 108

PRIMO

RALPH HOWARD PENDLETON

5 *f*

8 *Not too fast* *p* 10 15

20 *Fine* *f* 25 *mf*

30 35

40 *D.S. al Fine* *f* 45

50 *p* 55 *f* 60 *rit.*

TRIO

*From here go back to § and play to *Fine*; then play *Trio*.

THE CLOWN

ANNA PRISCILLA RISHER
Orchestrated by Rob Roy Peery

Allegretto

1st Violin

Piano

mf

mf marcato r.h.

cresc.

mp

rit.

mf a tempo

mp

rit.

mf a tempo

rit.

mf

rit.

sfz

dim.

rit.

sfz

dim.

rit.

D. S.

Fine

Meno mosso

VIOLIN OBBLIGATO

THE CLOWN

ANNA PRISCILLA RISHER

Allegretto

The third system of the musical score for 'L'Espresso' consists of three staves. The top staff continues the melody with dynamics *mf*, *cresc.*, and *a tempo*. The middle staff begins with *mp* and *rit.*, followed by *mf* and *rit.*, and ends with *Fine*. The bottom staff is marked *Meno mosso* and begins with *mf*, followed by *sfz*, *dim.*, and *rit.*, concluding with a *D. S.* (Da Segno) instruction.

THE CLOWN

ANNA PRISCILLA RISHER

Allegretto

Flute part of 'The Clown'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a *mf* dynamic and a first ending bracket. The second staff continues the melody, featuring a *cresc.* marking, a *rit.* (ritardando), and a *mf a tempo* section. The piece concludes with a *Fine* marking and a *D.S.* (Da Capo) instruction.

THE CLOWN

ANNA PRISCILLA RISHER

Allegretto

1st Clarinet part of 'The Clown'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a *mf* dynamic and a first ending bracket. The second staff continues the melody, featuring a *cresc.* marking, a *rit.* (ritardando), and a *mf a tempo* section. The piece concludes with a *Fine* marking and a *D.S.* (Da Capo) instruction.

THE CLOWN

ANNA PRISCILLA RISHER

Allegretto

Trumpet part of 'The Clown'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a *mf* dynamic and a first ending bracket. The second staff continues the melody, featuring a *cresc.* marking, a *rit.* (ritardando), and a *mf a tempo* section. The piece concludes with a *Fine* marking and a *D.S.* (Da Capo) instruction.

THE CLOWN

ANNA PRISCILLA RISHER

Allegretto

E♭ Alto Saxophone part of 'The Clown'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a *mf* dynamic and a first ending bracket. The second staff continues the melody, featuring a *cresc.* marking, a *rit.* (ritardando), and a *mf a tempo* section. The piece concludes with a *Fine* marking and a *D.S.* (Da Capo) instruction.

THE CLOWN

ANNA PRISCILLA RISHER

Allegretto

Cello or Trombone part of 'The Clown'. The score consists of two staves. The first staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a *mf* dynamic and a first ending bracket. The second staff continues the melody, featuring a *cresc.* marking, a *rit.* (ritardando), and a *mf a tempo* section. The piece concludes with a *Fine* marking and a *D.S.* (Da Capo) instruction.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

MY LITTLE PONY

This piece is written for the *first* and *second* fingers of each hand. Both hands should be kept in position over the keys. Recite four measure sections (notes and fingering) *before playing* as an aid in reading and memorizing.

Grade 1.

Moderato M.M. ♩ = 104

HESTER LORENA DUNN

Musical score for "My Little Pony" in 2/4 time, Moderato (M.M. ♩ = 104). The score is written for piano with treble and bass staves. It includes lyrics and musical notation with fingerings (1, 2) and dynamics (mp, mf, p, f, rit., a tempo). The lyrics are: "Lit-tle po-ny, do not wait, Come and meet me at the gate; I have brought you such a treat, Something you will like to eat. When you fin-ish, we will start For a ride in my new cart; I will hold the lines so tight, And will try to guide you right. You are gen-tle as can be, You won't run a-way with me; I'm sure we shall have great fun, Then come home when day is done." The score is divided into four systems, each with a four-measure recitation section.

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THE SEESAW

This piece is written for the *second*, *third*, and *fourth* fingers of each hand. Both hands should be kept in position over the keys.

Rhythm Drill: Raise and lower hands alternately on first beat of each measure (imitating the seesaw.) Count "1-2-3" or sing the words.

Grade 1.

Allegro M.M. ♩ = 152

HESTER LORENA DUNN

Musical score for "The Seesaw" in 3/4 time, Allegro (M.M. ♩ = 152). The score is written for piano with treble and bass staves. It includes lyrics and musical notation with fingerings (2, 3, 4) and dynamics (mp, mf, f, rit.). The lyrics are: "Up in the air I'll go, see-saw, Up in the air you'll go, see-saw, We'll have such fun. Come let us run, We'll be the first on the see-saw." The score is divided into two systems, each with a four-measure recitation section.

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mp a tempo
Up I'll go, down you'll go, we'll play quite fair; 20 *mf* When I go down you'll be up in the air!

f 25 When we are rid - ing, we're hap - py and gay; *p* Long - ing to ride on the 30 see - saw all day.

a tempo mp First I'll go high on the 35 see - saw, *mf* Then you'll go high on the see - 40 saw.

f When we come down, Feet touch the ground. *mp* 45 Oh, we'll have fun on the see - saw!

Grade 2½.

LITTLE BOATS A-SAILING

F.A. CLARK

Andante moderato
M. M. ♩ = 76
p 1 4 5 *mf* 10 15 *p Fine*

mp 20 25 30 *rit.* *D.C.*

Grade 2½.

DAINTY DAISIES

CLARENCE KOHLMANN

Tempo di Gavotta M.M. ♩ = 126

10 15 20 25

mf *p* *ritard* *a tempo* *D.C.*

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WHEN MOTHER SINGS AT TWILIGHT

Grade 1½.

BERNIECE ROSE COPELAND

Slowly M.M. ♩ = 92

10 15 20

p *mf* *slower* *p* *slower*

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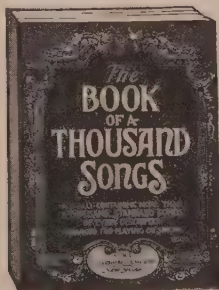
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OLD GUARD, FONTAINEBLEAU, 1814

COME TO FRANCE THIS SUMMER

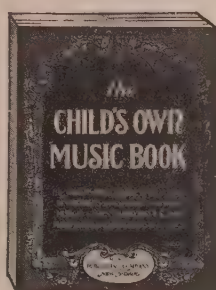
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THE SINGER'S ETUDE

Edited for May by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself



Automatic Breath Action

By CLARE JOHN THOMAS

BEAUTIFUL TONE is the result of correct vocal condition and action, found and maintained without lapse or deviation, plus right concept on the part of the singer. A skillful teacher of voice can, by means of simple exercises and instructions, compel right action and vocal adjustment in the voice of the beginning student and so cause the student to produce tone that will amaze him in its artistic quality, flexibility, and security. But the student must continue to study himself and his voice until his concept of the tone matches the tone produced through purely physical correctness of action. He must follow the principles to a logical conclusion and drill the voice in the correct action until the entire singing act becomes automatic. He must continue to use exercises which will set up a purely automatic or unconscious breath action and an equally automatic articulation.

The truly artistic tone of the professional singer is equally free, rich, and expressive on all vowel sounds and all pitches, and until the singer has attained such fluency and precision, he should be duly humble, should consider himself a student, still, and should strive to let nothing stop his development until he has reached that high standard of performance.

Control Through Relaxation

LET US CONSIDER basic principles. If we can learn—really and thoroughly learn—the one basic principle, that we should exert no direct control on the voice, then we are ready for a fine beginning. If we can believe, truly, that the only control we should exert over our voice is an indirect, or automatic control, and that this is done by establishing and maintaining a condition of free activity at the organ of sound, then our effort, instead of being directed to the voice, the placing, the pitch, and other conditions of production, will be directed to finding and keeping the condition of body which liberates the voice, which makes possible *free activity in the entire vocal range*.

When practice and thinking are directed along these lines, we quickly observe that we dare not attempt to control, deliberately or consciously, any action above the larynx. We discover that the least violation of this principle distorts the tone and the vowel. We learn to let the automatic action—brought about and strengthened through carefully devised exercises—take over the control of the voice in its entirety. We place our trust implicitly in that automatic action which immediately manifests itself upon the establishment of correct vocal conditions. Upon our complete surrender to these principles depends our success in artistic tone production.

The Usable Tone

THE TONE resulting from this study is notably high and clear. It is flexible in the extreme. It is mellow, and quick

to reflect emotional coloring. It is accompanied by an oval shape of the mouth on the open vowels, *ah, aw, and oh*. In addition to these sensations, the tone will be felt to be much narrower than it is high. Its sensation will be suggestive of a hen's egg standing on its point.

For Vocal Adjustment

FIRST, THERE SHOULD BE that condition of *free activity*, or balance, which so frees the vocal action and breath action that they become, in truth, automatic, that they are always in evidence during the act of intense listening.

Stand with the heels, back, and head resting lightly against a wall. Hold the body flexibly erect and *listen*. Continue to listen until you are conscious of action in the breathing organs. Do not abandon the listening attitude, but continue to listen, observing, meanwhile, the automatic action of the breath. Then rest a moment.

Now take the position again, listen as before, then maintain the listening position in every detail and sing, quietly:

Wah (sustained tone)
Bah " "
Dah " "

Carefully, maintain a condition of flexibility in the entire body and do not permit the body to flinch, slump, or stiffen. Repeat these simple syllables until you feel vocal *release*.

Controlled activity is the greatest deterrent of stiffness, tenseness, and rigidity.

Step clear of the wall, but carefully keep the same balance of body. Avoid *slumping* just as carefully as you avoid *tensing*. Keep the body alert and carefully poised.

From their very natural position at your sides, bring the arms forward and up. Let the palms of the hands be down, with the fingers out straight. Keep the entire body carefully poised while the arms continue on up until the hands are over the head. Then, without a pause, let the arms continue, slowly, down at the sides until they have reached their original position. Rest. Again, raise the arms slowly straight up in front, then out and down again to the sides. If no conscious attempt at taking a breath has been made, you no doubt discover that an involuntary breath action was induced by the position of the body and the movement of the arms. Repeat several times, patiently and simply, remembering to keep the body flexible at all times during the movement. Make no direct attempt to breathe. When the movement can be done smoothly, without violating the principles of poise and flexibility, proceed with the following exercise.

A Step Further

TAKE THE POSITION at the wall again to assure erect posture; then, carefully keeping the body in perfect balance, step clear of the wall and let the

arms move slowly up as before. Make it a graceful gesture with the entire body delicately poised. When the hands and arms are on a level with the eyes, quietly sing,

Pah (sustained tone)
Bah " "
Dah " "

Be very careful that the rhythmic movement of the arms is in no slight degree altered. Carefully avoid any hurry in the movement as the impulse to sing approaches. Be equally careful to avoid a slowing up or stopping of the movement. Let the movement continue to its conclusion, sustaining the tone quietly all the while. Do not alter the movement in the slightest degree.

Read the instructions again from the beginning and follow every detail literally. Repeat often, striving to keep the body in a condition of perfect balance at all times during the movement. If you can intensify this condition of balance, of perfect suspense, you will note a surprising release at the throat and in the muscles of the tongue and face. The cheeks will become extremely flexible; the chin will point down. The mouth will open voluntarily, without your having thought of it. The movement, plus the carefully poised position of the body, will compel a different action in the mouth and face. A glance into a mirror will show that the face muscles are in repose, that their action is simple and natural. If these instructions are carefully and literally followed out, a tone will finally be achieved that is unmistakably and amazingly forward and clear. The vocal action will be compelled to an extremely forward position, and the *ah* will be forward, high, and of a pure quality.

Repeat, using the following exercises:

Rah (sustained tone)
Nah " "
Mah " "

Then rapidly, but with the last syllable sustained:

No nay noo nee nah
Po pay poo pee pah
Bo bay boo bee bah
Mo may moo mee mah

In all of these exercises, be extremely careful that the body remains carefully quiet and poised at the time the tone is begun. Do not rush into the tone. Do not surge. Do not relax or slump. Keep alert. Keep flexible. Keep still. Establish perfect balance and fight to maintain it at all times, not just at the beginning of the exercise, but throughout the duration of every tone sung.

The Essential Freedom

PRECISION in form or placing cannot be hoped for until the voice has first been set free, until it has been liberated from the thwarting influence of a stiff body and throat. To attempt to place a voice

that is not free is a pure waste of time. To demand precision in quality, pitch, and vowel formation, from a voice that is working under the adverse conditions produced by conscious breathing and direct local effort, is to display a gross misunderstanding of nature's laws governing the voice. Do not attempt to sing difficult songs, or long technical vocalises, until you have mastered the simple exercises above to the extent that you can produce a tone of purity and poise.

Be patient, be honest, be simple, and be unassuming in your practice. Use your imagination to conjure up beauty and artistry, and not to deceive yourself into believing you are a genius. If you have exceptional talent, soberness and simplicity will become you handsomely. They will free your mind to do the work that lies ahead.

Pitch Changes

TRY NOW to keep the voice released and freely active while you attempt to change the pitch. Do not in the slightest degree abandon the principles followed thus far. Stand erect. Balance the body as carefully as though you were doing a graceful dance. Keep the body flexible. Work quietly and with precision, as becomes an artist. Do not waste your time in random gestures.

Now, find correct posture by standing with the back to the wall. Stand easily. Find perfect balance, then, drawing up to your full height, slowly start the arms up as before. As soon as the arms have started on their rhythmic movement sing:

1. Pah
Mah
Bah
Nah
2. Pop- pies white and red
Grow up- on the hills,
But- ter flies a-bove
Flut- ter ev- ery- where.
3. I pa- tient- ly . . . sing.
But hear my ar- dent plea.
Pre- pare the rug- ged way.
Some- times I sing quite well.

In all of these studies the student should transpose gradually higher or lower, so as to explore the vocal range. Remember, no tone can be right that is not beautiful and artistic in the extreme. One single tone separated from words and tune is a lovely artistic thing in itself, if the voice is allowed to function automatically.

* * *

"The effort to focus the voice at the nasal cavities elevates the vocal organ, and in so doing reduces vocal cord resistance to breath pressure, which in time, results in a hazy quality of tone, and the early ruin of the voice."—WILLIAM ARMSTRONG.

Sing With Personality

By CHRISTINE LITTLE

IF I COULD just close my eyes and didn't have to watch him! He goes through such contortions when he sings!" How familiar that sounds. And the sensational young operatic tenor of whom it was said had a voice of beautiful quality, a wide range with clear top notes. Through a number of mannerisms, bad habits he had fallen into, he was losing admirers steadily.

When he came to a dramatic passage in a song, he would close his eyes and with a forced expression literally grind the words out. At every high note he threw one foot forward, Napoleonic style, clasped his hands dramatically about a foot from his body, and, rising on the balls of his feet, shook the note out. You've seen it done. Tenors seem to have a special weakness for it. All of his singing appeared to be terrific labor. In it there was no hint of the charming fellow he really was or how he loved to sing. This is often the case with beginning singers who seem determined not to let their personality creep into their songs.

Singing Is Personal

NOW SINGING is an expression of joy. You should always look as if you were happy, not necessarily smiling, but with a pleasant relaxed expression, and eyes bright. As your face changes as you talk, so should your expression change as you sing. Dramatic actors couldn't recite with a set, poker face, with no expression, yet words set to music are often so rendered.

To overcome such bad habits read slowly, aloud, the lyrics of your song as a poem. Then stand in front of the mirror reading. Let your facial expression interpret the words; then sing them. You can see in the mirror whether or not you are screwing

up your face into a meaningless grimace. Don't be afraid to express just what you feel. Put your whole personality into the song. A slight raising of the eyebrows when it makes the passage more significant, a tilt of the head, a frown, an intimate nod, eyes alive with expression—these are some of the things that help "put a song across." Practicing should be continued in front of the mirror until a pleasant, sympathetic manner of singing becomes second nature.

The Art of "Ease"

IF YOUR HANDS feel large and awkward when you are standing in front of people, don't put them behind your back. Let them hang naturally at the sides or be clasped lightly in front of the body. Or, for the ladies, a large, fluffy lace handkerchief may be carried. This will give some employment for the hands though care must be taken never to twist it or toy with it. The men may sometimes put their hands in back of them or hold one hand in the pocket. Never should anyone of either sex rock back and forth on the heels.

These details give stage presence which is very important in all types of singing, except, indeed, in radio work in which the audience does not watch the performer. But, remember, television is coming. Someday it will burst in on us with a popularity unequalled. Then facial expression and stage presence will be just as important in radio as it is in the theater, church and concert hall.

So be a step ahead of the crowd and be ready for television when it does come. Look into the mirror today as you sing. Let your personality shine through your singing and your face help interpret the song.

The Singer's "Half Dozen"

By MME. LOUISE HOMER

It is but yesterday that, in both opera house and concert hall, Mme. Louise Homer was the contralto idol of the American public. Anything this distinguished artist has to say on the art of singing becomes at once as from an oracle. In addressing a group of aspiring young vocalists, she recently left with them the following nuggets of illuminating thought.

"I learned to sing on the operatic stage. After a brief period of coaching in Paris, my master arranged for a provincial debut. Since it went well, I immediately had a number of engagements and so had to learn the repertoire as I went along. I have been learning ever since, whenever and wherever I can.

"I have the following rules for study:

Vocalize—practice exercises—every day for at least thirty minutes or an hour.

Make it a principle to sing every one of your exercises better today than you did yesterday.

Discover every imperfection and remove it by intelligent analysis.

When you face your public remember that you have something beautiful to share with them.

Think of beauty, and you will forget yourself.

The art you practice is so much greater than you are, than any individual can be, that, if you remember its nobility, you will forget yourself and all self-consciousness will disappear."

Lip Control in Song

By WILBUR A. SKILES

Certainly there must be no tightening of the muscles controlling the lips. These organs must be relaxed to that degree that they are thoroughly mobile and free to play their part in the production of both beautiful tones and purely produced words.

Here is where the intelligence of the singer will be brought into play. He must practice relaxing the lips till he is able

to create at will that pleasant state which accompanies a smile. He must practice till he has developed the ability to retain this sensation while the mouth opens to the extent and shape necessary to produce a tone on any of the varied vowel sounds. When he has done this, there will be none of that all too frequent unevenness heard in the singer's words.

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THE ORGANIST'S ETUDE

Edited for May by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

Broadcasting and the Organ

By HARVEY GAUL

AMERICA is radio-minded. How can it be otherwise?

Every shop you pass has dials a-turning. Every time you get a hair-cut it is to the accompaniment of a national hook-up. You can't get a shoe shine *a cappella*, and, as for meals, the most insignificant restaurant has its din of loud-speakers. You pick up a newspaper. The last page of section one is devoted to radio and the day's best bet and, if that does not make you radio-conscious, then the bill-boards will. You are regaled with a "Who's Who" on the air and are told, in three-sheet, as to the what-when-where of a star's performance.

Within two years radio has taken on tremendous impetus. No one can guess the future. The only thing sure is that radio is going after advertising in a feverish manner. Who is to praise, or blame, for all this? The answer is not far afield—the commercial hour. With the advent of paid advertising, the status of radio changed, not always for the better; but at least paid performers brought in better talents, if not always finer programs.

Time was when the organ was used only in church broadcasting. But our major studios have changed all that, and some of the minor ones have been quick to follow suit. Each month sees the organ advancing as an instrument for the commercial hour. There's a reason. Refinement, opulence of tone, and gamut give it great appeal. Merchants and advertisers have discovered within the past few years that the organ, despite its ecclesiastical associations, makes a rather effective commercial hour instrument.

Radio is the babe-in-arms of modern industries, and its development has only begun. What part will the organ play? Will it forge ahead to *première* position? No man can tell. Least of all no studio manager can tell. It depends upon "space" buyers, and they are entirely influenced by the "fan mail" of the vast radio audience.

There are only two countries making much use of the organ, England and America. Of the two, America uses it more consistently. Germany, France, Italy and Russia make nothing of the instrument, possibly because in most of those countries the organ is only a church instrument, while in America it is in many of our town halls and theaters.

Days of Experimentation

RADIO HAS been sending out music for little over a decade, and the organ was one of the first instruments used. At first it was a far from satisfactory medium. In the beginning a church organ was used but, due to wretched mechanics, faulty acoustics, wrong positions and inability to adjust the microphones, the pick-up was horrible. Sometimes the tone came in splendidly and the next minute there was a blast and a shriek.

In the early days engineers were never quite sure what caused blasting and static;

there was no way of controlling reception; sound was caught as it came, never dimmed and never magnified. Studio managers and announcers knew hardly enough to place a performer in an advantageous position.

—This has all been changed and improved, and it's a poor station, indeed, that does not have controls and adjustors, so that overtones are blotted out and untoward volume absorbed.

As regards the organ this is particularly true; because at this minute it is possible to pick up the lightest mutation stop, say the Unda Maris (they can almost catch the inaudible Aeoline), as well as the rich sonorities of the four-manual full organ.

Whether it is New York, Philadelphia, Pittsburgh, Cleveland, Detroit or Chicago, the organ is doing its fair share as a daily advertising feature. In almost every city it is used for the limousine, *de luxe* trade, as, for instance, by the Waldorf-Astoria Hotel, New York, by a certain high class jeweler's establishment in Pittsburgh, by an exclusive wholesale house in Chicago and by a world-famous department store in Philadelphia.

Sometimes the studio has a resident organist and often guest organists are em-

ployed. Programs are both high-brow and low-brow, depending upon the taste and knowledge of the employer—though there is never much conflict on the part of the recitalist, as he knows that the best in music sounds right on his instrument.

Many studios use the organ as a sustaining feature, sometimes a fifteen-minute fill in, sometimes merely as an *entr'acte* or supplementary music.

The First Organ on the Air

THE FIRST organ to be used for radio broadcasting was the instrument at Calvary Church, Pittsburgh (where the writer is organist and choirmaster) and the station was KDKA, "the pioneer broadcasting station of the world," as it euphemistically bills itself.

The microphones were installed as an experiment. No other church in Pittsburgh would have anything to do with radio. Some even went so far as to infer that microphones were a sacrilege—which, indeed, they sometimes were, but not for the reasons advanced by the parsons.

At Calvary Church there is a large divided organ, set in two clerestory galleries, high above the choir. This created exigencies as well as terrific difficulties.

All kinds of microphones were employed. dinky little discs, looking like soup-cans, huge barrel effects and square-shaped boxes. Sometimes they dangled from the ceiling; then they were placed on the rood screen; once they hung in both sections of the bifurcated organ.

Results were negligible. The low pedal Bourdon notes were invariably lost or, when recorded, were smeary; the light, upper register color stops never picked up, and, consequently, many derogatory letters were received (radio fan-mail is composed of two kinds, "black-hand" notes, unsigned, and adulatory letters with a feminine signature. Sometimes the ugly letters surpass the flattering ones—as every crooner knows), and, try as we would, we could not turn out a hundred per cent good service.

The Switchboard Solution

THEN A half dozen microphones were installed with a switchboard. It was almost necessary to furnish the operator with a scenario of the services, a light-plot and a cued-in libretto. He switched the contact from microphone to microphone, as the service progressed and changed.

Calvary Church is a huge Episcopal church, long nave and deep choir, which explains the necessity of having a switchboard and operator. What with processions, recessions, antiphonal readings and singings, there was always movement in the service.

With the installation of the switchboard, poor reception and static were eliminated almost overnight, with which improvement black-hand notes diminished and life became pleasanter.

No sooner had Calvary Church started broadcasting (radio was a novelty in 1920) than every other church in the city began asking for it. As it was established in Pittsburgh, other cities began to experiment, New York and Detroit, for instance. Both cities claim precedence and *premières* in the way of broadcasting, but it was really Calvary Church, Pittsburgh, that was the initial church—and incidentally the laboratory for all other church and organ projections.

Radio learned a deal from those pioneering days at Calvary. We have all atoned for those early sins of commission and omission; we have learned what combinations register, what octaves are acceptable, what are choral and organistic limitations, where a choir should be arranged and, most valuable of all, how blasting may be avoided.

Diapasons and Solo Stops

PROBABLY every major church in the country has had its fling at broadcasting. Certainly it can no longer be called a novelty; and yet, every once in a while, some organist, usually from some smaller city, writes in for information as to what is "sure-fire."

(Continued in the June ETUDE)



The Organ and Choir Loft of St. Patrick's Cathedral of New York. How beautifully the Organ blends with the architecture of the building, one of the finest Gothic structures in America.

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I have been asked to train the voices of a group of high school students and to start them in chorus work. I would like information as to how to get started and just what to do at the first few meetings. How soon shall I start them on anthems and so forth? Shall the piano be used or shall they do sight reading entirely?—V. P.

A. We suggest your securing a copy of "Choral Music and its Practice," by Noble Cain, which contains chapters in connection with junior and senior high schools; also, "Choir and Chorus Conducting," by Wodell. You might start them singing in two parts. You do not state whether the group consists of male, female or mixed voices) and later increase to three or four parts, using simple numbers. We suggest using the piano at first. After the group has obtained experience and confidence you might try some unaccompanied work. When they have reached that stage suggest the use of "The Junior & Cappella Chorus Book" by Christiansen and Pitts. In the meantime other compositions may be used. A list of such material is being sent to you by post.

Q. Can you inform me where I may secure "Contemporary American Organ" (Barnes) and "Organ Building for Amateurs" (Wicks) and name prices?—H. M. S.

A. The books you name may be ordered from the publishers of THE ETUDE at the following prices: "Contemporary American Organ," \$2.50, and "Organ Building for Amateurs," \$1.75. The latter book must be imported.

Q. Enclosed is a diagram of the stops of a one manual reed organ. Can more than one stop be drawn at a time? When should "Forte Dia. Mel." be used and when the stops marked Diapason, Octave Coupler and Melodia? "Forte Dia. Mel." mean that the note you play will sound one octave lower? Is the swell shutter below the keyboard used with other stops? What is meant by "4" and "8ft." and so forth? The Tremulant stop does not take effect immediately on its being drawn. Is this a defect in the organ?—D. Q.

A. Any number of stops may be drawn at one time. We would not advise the use of the Tremulant when "full organ" is being used. The "Forte Dia. Mel." stop should be used when you have Diapason and Melodia drawn and wish to increase the power of those stops. Octave coupler is used when you wish the octave notes to be sounded with those actually played. You will have to ascertain by investigation whether the coupler is one that operates one octave higher or one octave lower. Melodia is usually a stop of 8 ft. or normal pitch and should be drawn when you wish to use an 8 ft. stop of its character and timbre. Prob- ably Diapason and Melodia constitute one set of 8 ft. reeds (bass and treble) and both should be drawn to make the set effective throughout the keyboard. Sub Bass indicates a stop of 16 ft. pitch, or one octave lower than the note being played, as you suggest. The swells beneath the keyboard can be used while stops are drawn, the one on the right to increase the power of the stops being used and the one on the left to produce "full organ." The "full organ" swell gives you the full power of the organ in so far as stops are concerned, but the amount of tone can be increased by use of swell shutters controlled by the knee swell on the right side. 8 ft. pitch is normal pitch (same as piano) while 4 ft. pitch is one octave higher and 16 ft. pitch one octave lower. The tremulant stop is effective when other speaking stops are drawn. If it does not act promptly when such stops are drawn it may need some adjustment to make it work properly.

Q. In order to bring about more intelligent congregational singing I am going to analyze a hymn at the mid-week prayer service each week. In order to make this lesson a little more interesting, I would like to tell a little something of the history of the hymn, what caused it to be written and so forth. Is there a collection of stories of the more familiar and better hymns?—N. M. E.

A. We suggest your investigation of the following books for your purpose: "The Story of the Hymns and Tunes," Brown and Butter (No. 1225); "Hymn Lore," Lifer (\$1.25); "101 Hymn Stories" (75c); "More Hymn Stories" (75c).

Q. Is there an agency for organists' positions in Catholic Churches or in any other church sects?—G. L.

A. For information in reference to positions in Catholic Churches, you might address Bureau of Information, Society of St. Gregory, 1705 Rittenhouse Street, Philadelphia. For information in reference to positions in churches other than Catholic you might wish "Special Notices and Announcements" in THE ETUDE; "Service Department" in The New Music Review, and "Classified Ads" in The Diapason.

Q. I am thinking of building a two manual residence organ. What stops, couplers and so forth would you suggest as being suitable and

what advice would you offer as to the construction of the instrument? What would be the approximate cost of the materials?—F. P.

A. You do not indicate the size of the organ you are thinking of installing. A two manual organ might include from three or four stops to twenty or thirty. We cannot advise you as to details of construction nor cost of materials. You might secure some information as to methods of construction from the following books: "How to build a Chamber Organ," Milne; "The Contemporary American Organ," Barnes; "The Electric Organ," Whitworth; "Cinema and Theater Organs," Whitworth. In deciding on specification the amount of space available must be considered. If you will give us further information as to size or proposed organ we shall suggest a specification. When you have decided on a specification you can communicate with some organ supply houses for information as to the cost of material.

Q. As I understand it, a unit organ is one in which a set of 97 pipes or so is used in parts for several different stops. Can such an instrument equal one in which there is a full set of pipes for each stop? What is "partially unified"? Is a unified organ necessarily electro-pneumatic? In some advertising matter I noticed a pipe organ of two manuals built into a case slightly larger than an upright piano with a total of thirty stops. Was this a unit organ? When full organ is used would not one set of unified pipes then sound as one stop? What is the use of relays in electric action? I supposed that from the console the wires went directly to the magnets working the valves. Do combination pistons operate with compressed air? What happens when a combination is in use, and an additional combination is brought into use which contains some of the stops of the original combination? If the pistons are operated with compressed air, are there any other uses of wind in the electric console? What are "Cancel Bars"? In installations in which the console is movable or on an elevator, how is wind (if it is used) conveyed to it? Where can a complete list of organ builders in the United States be obtained?—H. L.

A. You have the right conception of the unit organ idea. We do not consider a unit organ set to one, in which there is a full set of pipes for each stop. A certain amount of unification or duplexing may be used without seriously impairing the effect of the instrument, though the "straight" organ is the ideal instrument. The duplexing of expressive manual stops to the Pedal is sometimes an advantage as it permits of flexibility not possible with unenclosed pedal stops. "Partially unified" indicates that not all the ranks of pipes are fully unified. In a unified organ may be operated with electro-pneumatic or direct electric action. Unification is possible with tubular pneumatic action, but it is not generally used. The instrument in the upright piano case was undoubtedly unified and duplexed. When full organ is used a unified stop would not sound as one stop but as the number of stops for which it is used. In chords, however, certain of the notes would not appear the same individually as if a set of pipes was used for each stop. Relays are used to direct the unified stops. In unit consoles the wires do not run directly to the magnets working the valves but from console to magnet side of relay, from relay contact to switches and from switches to pipe magnet. Some combination pistons are operated with compressed air. Compressed air may also be used to operate coupler switches. When a combination which includes stops already drawn is brought into use those stops remain drawn in addition to any others included in the newly used combination. "Cancel bars" are generally used over stop-keys. The depression of a "cancel bar" cancels all stops within its range. Whatever stop is desired can then be put on individually. Where wind is conveyed to a movable console it is done through a flexible hose. A list of many of the organ builders in the United States appeared in THE ETUDE of October, 1931. A complete list will be available through government industrial report. We suggest that you address the Bureau of Statistics, Washington, D. C., for the information you seek.

Q. Will you please give the address of the Pope Pius X School of Church Music? Do you know anything about this school?—G. E. D.

A. The address of the School is Pius X School of Liturgical Music, College of the Sacred Heart, 133rd Street and Convent Avenue, New York, New York.

While we have not had any personal contact with the School, the information we have indicates that it is admirable in every respect for the acquisition of knowledge of Gregorian Chant, sight reading and accompanying. Lectures on liturgy are given. It is the only school of its kind in this country. We have heard some criticism of the vocal methods, and we suggest that you might bear this in mind in your studies and so avoid the "hootiness" of tone which is the basis of the criticism we have heard.

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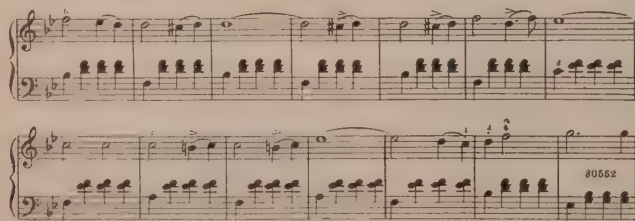
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BANDS AND ORCHESTRAS

(Continued from page 285)

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violins sustain this voicing. We shall now strengthen it by allowing the first section of the divided cellos to play it one octave lower, while the first section of the divided first violins strengthen and heighten it one octave higher:

Ex.9

Allegro
1st Violin *divisi*
2d Violin *divisi*
Viola *divisi*
Cello *divisi*
Bass

In this final version of the transcriptions of our fragment we have disclosed the most

cheerful and satisfying effect of which the strings are capable. The violas would seem a bit strenuous but the duty they perform is almost wholly rhythmical because the tone of this instrument, being the least assertive of all the strings, will not overpower or detract from the main issue of forcefulness, clarity and definition.

In all these arrangements the intention of the composer has been considered in that the melodic line, the harmonic display and the rhythmical pulsations have been respected. The transcription of this fragment which is chosen as suitable will depend entirely upon the use made of it.

We have reflected upon the possibilities solely from the string viewpoint. But if we were to take the entire orchestral body into consideration, the opportunities for variation in tonal coloring would be greatly enhanced, for the reason that there would be substitutions for all of the strings in the woodwinds and brasses, allowing the suggestion of a great number of alluring combinations.

The composer who employs the orchestra for his tonal medium may think of the strings as his background and employ them as a unit ensemble by themselves. Again each factor of the string group is a potential solo instrument. Any two instruments may sing a duet, any three a trio; and in compositions such as canons and fugues all the instruments may be of equal importance in the general ensemble.

(Continued in June Etude)

The Divine Purcell

(Continued from page 288)

Green in his "Interpretation in Song" recommends bassos to study Purcell's *Ye twice three hundred* which probably contains in a short space more varieties of *el canto*, recitative and styles of technic than any song in existence. The commonplace saying that without Purcell there could have been no Handel is but a half-truth. Undoubtedly Handel owed much to the English master and would have owed more if he could. In comparing the two men we must not forget the short period of Purcell's life. Like Mozart, he was cafted away like some frail flower. Compared with his short life-span, his energy seems almost superhuman. His melodies, of a finer quality than Handel's, have more of the woodland, pagan spirit.

Wood-Notes Wild

THE MELODIC curve of his tunes reveals in an unmistakable way the influence of the English folk-song and dance, having a remarkably clean, clear, transparent, national as well as natural, feeling about them. Handel's phrases smell of the Court; but Purcell's tunes are full of native wood-notes. The masculine strength and energy of his harsh, clashing discords is no less remarkable than his constant strain of sweetness. There is almost always, too, a broad flow of inspiration with Purcell, which comes not from the development of little motives and figures, but from some source whose roots lie far too deep for analysis.

In his fifty dramas, three hundred songs and anthems and his few chamber works, there is all the Handelian dignity without the big-wig stiffness. There is, too, a freshness and freedom which the German master never attained.

Purcell had the rare ability of writing really fine popular songs, as truly national in spirit as they are genuinely musical in

style. His *Come if you dare* and *Fairest Isle* represent the highest type of national song. His power of drawing pictures and creating the very atmosphere of nature is a quality in which he does not stand second to Handel who has never painted the sea with greater faithfulness than Purcell has done in his "Tempest" music.

The very element which keeps Handel's works so popular in Britain is entirely English and learned from Purcell; and it is strange that it is just this quality of broad, direct handling which prevents Handel's works from becoming popular abroad. Purcell is much more likely to be popular there, as his power is not that of the bludgeon but rather of the rapier.

The French critic, Rolland, said in his Sorbonne lectures: "It is necessary to take Purcell for what he is—one of the most poetic figures in music. Captivating melodies come straight from the heart where this purest of English souls mirrors itself." He adds, "It was natural that Handel should take the English master as his guide."

SELF-TEST QUESTIONS MR. GALLOWAY'S ARTICLE

1. For what abilities is the father of Henry Purcell known to fame?
2. In what regard is Handel indebted to Purcell?
3. What is the name of Purcell's famous opera and what is one of the important arias therein?
4. Who produced the first enduring opera, and what is the date of its production?
5. Give examples of Purcell's popular songs.

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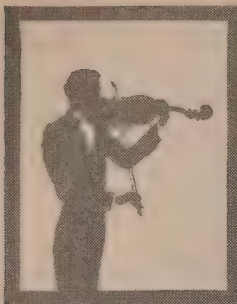
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Importance of Broken Chord Practice

By WILLIAM WALKER TODD

FROM THE earliest beginnings of violin work the young pupil is continually impressed with the supreme importance of scales. In fact, the scale, in a more or less complete form, is the basis of all first finger exercises the youthful student attempts. And from this single beginning, through the complicated realms of three and four octaves, double thirds, sixths, octaves and tenths, this same scale is held up, and rightly so, as the foundation of all left hand technic.

Not so much is said, however, by the average teacher, in reference to broken chord work though this is fully as important as scale work. One reason, perhaps, why the practice of broken chords is not always stressed as strongly as it deserves is that this type of exercise cannot be compassed in its fullest extent until the student has already attained some command of the fingerboard outside of the lower positions. By which time he is often so engrossed with his more interesting etudes and solos that daily practice of arpeggios is apt to be skimmed or neglected altogether. Of course elementary broken chord exercises, in all keys, can, and most certainly should, be done on tonic and subdominant triads in the first position, with most beneficial results; but all too often

even these are disregarded or else given only scanty attention. This all is much to the detriment of left hand development which, in later years, is sure to show the effects of neglect of this vitally important item of technic.

The benefits to be derived from a systematic, daily study of all types of broken chords may well be said to be three-fold, mental, musical and physical: mental, in affording a mind picture of the relative positions of the fingers upon adjoining strings in stopping the intervals of major and minor thirds, perfect fourths and diminished fifths, and of relative positions of the various intervals in crossing the strings; musical, in the excellent ear training afforded through concentrating on intervals founded on major and minor triads, on chords of the dominant seventh with their attendant resolutions, and on chords of the diminished seventh with their continual succession of minor thirds; physical, in the independence afforded the fingers through accurate stopping of intervals, in the speed acquired in covering wide stretches on the fingerboard and in the precision developed in shifting over wide skips which frequently involve the leaping of alternate positions. But probably the most valuable result of all lies in the creation in the left

hand of that type of flexibility which combines a relaxed composure of the muscular system with a certain spring-like strength and readiness wholly desirable and necessary, particularly in the higher positions.

There is hardly any branch of left hand technic that will so quickly act as a "warming-up" exercise for the advanced student as a few minutes of slow, thoughtful practice of three and four octave arpeggios, on the major and minor triads, done with a relaxed left hand and with a slow, well-controlled bow arm. The four octave arpeggios beginning on G, A flat, A natural, B flat and B natural are especially useful in covering the ultimate range of the fingerboard.

A wealth of material is obtainable, from various authors, for the study of broken chords in all keys. To attempt to enumerate it all is impossible, but a few of the more outstanding examples may be mentioned. The well-known Hřimalý "Scale Studies" present broken chord work upon the triads of the tonic and subdominant allied with the scales; and as this material is introduced in the very elementary stages it will be found a highly valuable work for the beginner. "Scale and Arpeggio

Studies" by Emory L. Bauer is a most excellent work, while L. Able presents an exhaustive treatise, "Broken Chords and Arpeggios in all Keys."

Eberhart has a book of arpeggio studies, and Emile Kross an extensive work, "Systematic Chord Studies"; but doubtless the most compact, inclusive and logically arranged material of the sort is that famous pioneer work, "Chord Studies for Violin," by Henry Schradieck.

In this is presented, in the most practical possible form, arpeggios on major and minor triads in all keys, both in two and three octaves, dominant seventh chords with attendant resolutions, and diminished seventh chords, both in the lower position and throughout the compass of the instrument. It is not a work for the early beginner, but a student who has a scale knowledge of the third to the fifth position can begin the study of it with great technical profit.

Every student should be strongly urged to concentrate for a few minutes daily upon the practice of such broken chord studies as lie within his degree of advancement, for there is no other branch of left hand technic that will pay such rapid and lasting technical dividends.

The Viola, a Really Great Solo Instrument

By HAROLD R. HARVEY

PART III

IT IS evident that any violin composition when transposed a fifth lower may be played on the viola. It is also evident, upon trial, that not all music so transposed would be suited to the very individual personality of the viola. It is impossible to imagine the *finale* of the Mendelssohn "Violin Concerto" or the *Rondo Capriccioso* by Saint-Saëns as being effective for the larger instrument, however well performed. These works are distinctly and inseparably violin music. Louis Svecenski, violist of the old Kneisel Quartet, mentions this point in commenting on Mr. Tertis' remarkable performance of the Bach "Chaconne" which he played much in this country. He doubts the true artistic value of such performances.

The Complete Repertoire

HERE IT would be well to list some material which will be found excellent for violists and which lies within the scope of students not yet arrived at virtuoso standing. (At the end of this paper will be found a more extended list of material with which every violist ought to be familiar.)

For the beginner, one who has never played any sort of stringed instrument, undoubtedly one of the best books is the Mitchell "Public School Viola Method." "The Study of the Viola, Op. 20," by Harry Schlöming, is also good. For the

violinist who has already had, say, two years of violin study, the "Practical Method" by Hans Sitt is very fine. The Otto Langey Tutor contains much useful material, but it is not by any means an ideal instruction book. In the Universal Edition are to be found three books of etudes selected from different composers and compiled by Hugo von Steiner. These cover the field from beginners to advanced technic. The "Twenty-Four Easy and Melodious Studies, Op. 86," by Palaschko, are very interesting, and the same composer's "Fifteen Studies, Op. 86" are well worth the violist's time. For advanced technical work the "Caprices" by Campagnoli are standard. Practically all the well-known violin etudes have been transposed for the viola, such as Kreutzer, Fiorillo and Rode. This material is not all-inclusive, by any means, but will keep the violist busy for many years.

Solo Abundance

OF THE separate solos with piano there is an almost embarrassing number of good things. The violist will never tire of the *Chanson de Nuit* by Elgar. It is not a difficult number and uses the register from the lowest tone to well up into the third position on the A string. It is even more effective with organ than with piano. Another beautiful transcription is *Komm süßer Tod* by Bach-Tertis. This

is a short, one-page number particularly suited to the instrument. Another such is a charming *Berceuse* for muted viola by Gustave Strube.

Chanson Celtique by Cecil Forsythe, and the same composer's "Concerto in G minor" are beautiful numbers and not too difficult for viola and orchestra (or piano). Also, the two numbers by Carl Busch, *Elegy* and *Country Dance*, should not be overlooked, since they are both very interesting and effective. Wolstenholme gives us *Allegretto* and *Romanza*, both of which are effective and have a real atmosphere. *Canto Popolare* by Elgar is a very fine solo. One of the loveliest things is *Sunset* by Tertis with its modern harmonization which makes it very colorful.

Good collections for viola seem to be scarce. One of the finest is the "Alte Meister für Junge Spieler" by Moffat-Palschko. This is a group of an even dozen solos by such men as Purcell, Rameau, Lully, Tartini and others, all playable in the first position. They are all the more welcome because of their unfamiliarity. One finds also three volumes called "Vortrags Album" by Paul Klengel, which are exceedingly interesting. Here are forty-eight solos, well arranged, not all effective viola music, to be sure, but excellent solo material. The "Six Album Leaves, Op. 39" by Hans Sitt is another very choice volume. If the violist is look-

ing for something entirely different, let him play the "Five Old French Dances" by Marin Marais. These are a very unique addition to the rapidly increasing literature. They have recently been set for symphony orchestra by Carleton Cooley, solo violist of the Cleveland Symphony Orchestra.

Music Coming Into Its Own

LASTLY, may I mention an album, recently published, for which I myself have been responsible. Although a violinist, the arranger of this volume studied the viola first, the reverse of the usual order of approaching these instruments. This group of arrangements is the outcome of several years' striving on the part of the author to make available for his own use music which he feels *belongs* to the viola. In transcribing these pieces two considerations were kept in mind: first, to make use only of the most effective registers and second, to keep the range within the limits of the first three positions, in so far as was possible. These numbers have been tested in repeated public performance, and no pains have been spared toward making each one perfectly adaptable to this really wonderful instrument.

A set of records which are in the Columbia library and which have given me many hours of unalloyed pleasure is the recording of the Delius "Violin Sonata, No. 2,"

anged for viola and played by Lionel ertis and George Reeves. On one side the second record is a delightful *trenda* for muted viola by Delius, played by the same artists. Another record is the Mozart "Sonata in A Major," arranged and played by Tertis. This great violist contributes an original composition called *blackbirds* which is a gem. These records are a valuable addition to the disc library of any musician, and are indispensable for the school library. Every violist, every string instrument player, should hear these over and over again. Here are beautiful works, beautifully played, on an instrument whose voice has too long been suppressed.

A LIST OF VIOLA MATERIAL

For the Beginner

- Mitchell Public School Method....Ditson
- The Study of the Viola, Op. 20...Schloming
- Schule.....Dont-Dessauer
- Viola Schule für Violinisten
- H. Klingerfeld
- Practical Method for Viola.....Sitt
- For Viola.....Langey

Studies

- Viola Technik.....von Steiner
- Twenty Etudes, Op. 22.....Palaschko
- Viola Studies, Op. 55.....Palaschko
- The First Studies, Op. 86.....Hofmann
- Viola Studies from Spohr, Kreutzer, and so forth.....Kreutz
- 6 Studies, Op. 45.....Kayser
- Exercises in First Position with 2nd Viola.....Kupfer, Op. 21
- 5 Easy Studies in First Position
- Clemens Mayer
- 25 Easy and Melodic Studies, with 2nd Viola.....A. Roger
- 4 Caprices, Op. 22, with piano
- Campagnoli
- 31 Etudes arr. for Viola
- Kreutzer, Hofmann
- Six Cello Suites for Viola
- Bach-Svecenski

There are a great many other books but these are the best.

Collections for Viola and Piano

- Alte Meister für Junge Spieler
- Moffat-Palaschko

American Wood for Violin Making

TO THE ETUDE:

In the discussion on American wood for violin making and the Paris violin contest, in the August, 1932, number of THE ETUDE, there are a few points that should be set right. It was a Canadian subscriber that questioned the relative values of American wood and elicited the article which was so interesting and practical. Following the proposal of the question, mention was made of an account "of a violin made by a Canadian maker." In the subsequent sentences details were erroneously reported, perhaps without any fault of the subscriber.

It is my privilege to know the maker of the violin, Mr. Rosario Bayeur, of Canada, who still finds happiness in carving a fiddle from the heart of a forest, who brings quivering wood to life, and breathes a soul into taut tense strings. Interested in the details of the article, I dropped in to see Mr. Bayeur. He was prepared for the discussion, having read the article in THE ETUDE. So we sat ourselves down amid an assortment of violins, old and new, and the characteristic odd piles of music and trinkets that clutter, but do not encumber, the shop of the luthier.

"First of all," he said, "Mr. Braine is quite right in stating that the daily newspapers cannot be relied upon in articles about violin making. The details were quite incorrect. In the first place, there were not two thousand entries in the violin tone contest held at the music-hall of the Paris Conservatoire in 1921. "At the first audition, twenty-three modern violins were presented for trial. Upon each of these instruments, Mr. Alfred Lebrun, professor at the Conservatoire, played a composition especially written for the occasion by a Mr. Hayot to sound out fully the tonal qualities and compass of the strings, by way of double-stops, harmonics, and so forth. A jury of one hundred and thirty-two voters, using a system of points, assigned to the first six places, in the order given, the following violins:

- 1. Le Lyonnais
- 2. Falisse
- 3. Le Lyonnais
- 4. Falisse
- 5. Joseph Aubry
- 6. Bayeur

"These six (continued Mr. Bayeur) were thereupon entered into further competition with six old timers. The Conservatoire had received an Amati, a Stradivarius, a Guarnerius del Gesù, two Guadagnini, and a Maggini. There

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- 6 Easy Duets for Viola and Piano,
- Op. 1.....Weber (2 books)
- Andante, Romanze, Scherzo, Mazurka,
- Op. 1.....F. Hermann
- Six Pieces (2 books) Op. 15..F. Hermann
- 13 pieces for Viola (2 vols.)
- C. d'Hervelois
- Morceaux de Salon, Op. 5.....A. Thomas
- The Viola Players Repertory....Harvey
- Hebrew Melodies.....Joachim
- Five Old French Dances.....Marais
- Album Leaves, Op. 39.....Hans Sitt

Separate Pieces for Viola and Piano

- Elegy and Country Dance.....Busch
- Berceuse.....Strube
- Komm' süßer Tod.....Bach-Tertis
- Allegretto and Romanza....Wolstenholme
- Sunset.....Tertis
- Chanson de Nuit.....Elgar
- Canto Popolare.....Elgar
- Chanson Celtique.....Forsythe
- Ballade, Op. 10.....Evan-Jones
- Larghetto from Clarinet Quintet...Mozart
- Cherry Ripe.....Cecil Scott-Tertis
- Pavane pour Une Infante Defunte...Ravel
- Serenade de Printemps.....Leon Lolivrel
- Concert Piece, Op. 46.....Sitt
- Berceuse.....Eugene Cools
- Alte-Weisen (Seven numbers in this set).....Burmeister-Tertis

Sonatas and Concertos

- Classical Masters.....Alard-Dessauer
- (A series of 18th century music)
- Six Sonatas.....Ariosti-Patti
- Sonata No. 1 in C Minor...York Bowen
- Concerto in G minor....Cecil Forsythe
- Concerto in B minor...Handel-Casadesus
- Sonata in C major.....Walker
- Three Sonatas.....Leclair-Alard
- Concerto, Op. 10.....Karl Marx
- Sonata for Viola and Piano.Rebecca Clark

Ensemble

- Serenade for Flute, Violin and Viola, Op. 25.....Beethoven
- Terzetto, Op. 76 for two violins and viola.....Dvořák
- Symphonic Concertante in E flat for Violin and Viola and Orchestra..Mozart

were two juries for this second audition, one composed of thirteen virtuoso violinists, and the other of two hundred and ninety-two persons from an audience of four or five hundred. Twice again was there surprising agreement in according sixth place to my violin. The full results of the voting were as follows:

- Judgment of the Virtuoso—
- 1. Stradivarius
- 2. Le Lyonnais (modern)
- 3. Guadagnini
- 4. Joseph Aubry (modern)
- 5. Auguste Falisse (modern)
- 6. Bayeur (modern)

- Judgment of the Audience—
- 1. Joseph Aubry (modern)
- 2. Le Lyonnais (modern)
- 3. Stradivarius
- 4. Guadagnini
- 5. Guadagnini
- 6. Bayeur (modern)

"If you would like further details for the substantial proofs of my statements, I shall show you a copy of the Paris 'Le Monde Musical' for November, 1921, and the December number of the London 'Strad,' same year."

It did not take long for Mr. Bayeur to find the detailed discussions of the contest. Like all human creatures who achieve success, he was proud of his laurels. There were several pages of observations dealing the various phases and merits of the competition.

"We almost forgot that point about the wood," added the luthier, drawing my attention from the reviews which he had handed me. "I think it was quite stupid, even on the part of a Canadian newspaper reporter, to say that a violin of merit could have been made from "freshly-cut" wood. The wood in my violin was cut from our Canadian forests—that is, from a maple tree, and a spruce tree of our forests. The back drew its grace of curve and line from the maple tree—a piece of wood about ten years old. The top was loaned by the spruce tree, and had been sheltered from sun and rain for about forty-five years. In comparison with the really old violins from Cremona, my violin was just in swaddling clothes; it was just two years old when entered in the contest of the Conservatoire. I guess that is all—all the disputed points; I am sending them on to THE ETUDE. They are submitted from a point of view of being fair to Mr. Bayeur, and of increasing interest and study in the practicability of using American woods for violin making.

Raymond Cadwallader, S. J.



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VIOLIN QUESTIONS

Answered
By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Wrist in Third Position.

P. A.—Authorities differ as to whether the wrist should touch the rib of the violin in playing in the third position. Eugene Gruenberg, a well-known authority on violin teaching, says on this point: "In the third position, the hand is brought into contact with the violin's front rib, the lowest edge of which must be close to the wrist, the neck remaining between thumb and forefinger, as is the case in the first position, the thumb approaching the violin's body." The size and shape of the hand and fingers would have a good deal to do with this matter. Most players find the vibrato is much easier to execute, when they are playing in the third position, if they rest the wrist against the rib of the violin. 2.—In regard to the amount of time, in a two hour daily study period, which you should give to Schradieck's "Scale Studies," and Schradieck's "School of Technique," which you are studying, I should say that fifteen or twenty minutes to each would be sufficient. Try to master four scales weekly and one page of the technique book. You ought to devote twenty-five or thirty minutes of the time daily to your book of Etudes. These periods of time would vary with different pupils and the advice of the teacher would be helpful.

Double Bass Stringing.

T. M. S.—The double bass (also called the bass viol or bass violin) is the largest and deepest toned bass instrument of the strings employed in the modern orchestra. This instrument has either three or four strings, but the four string bass is the one most frequently employed. The sound is an octave lower than the written note. Those with three strings are tuned in fifths, G-D-A, from left to right, and those with four strings in fourths, E-A-D-G, from left to right. The so-called "English double basses" with three strings, are tuned in fourths, A-D-G. Double basses can be obtained in full, three quarter and half sizes. 2.—For a beginner I should advise a three-quarter size, with four strings, to be tuned in fourths. Three-stringed double basses are rarely seen in the United States. In the catalogue of one of the largest wholesale music houses in this country they are not even quoted.

"No Such Animal"

F. W.—There is no "short-cut" method to learning the violin. The only way your pupils can get anywhere is by commencing at the beginning and advancing by carefully graded stages, until they arrive at the stage of proficiency they wish to gain. 2.—I would inform those who apply to you and want a book and a course by which they can "learn the violin in ten lessons" that there is "no such animal." One can hardly learn to hold the violin and bow correctly, produce an even passable tone or finger a few simple exercises in ten lessons. Ask such people if, when they started to school, the teacher started them on A-B-C-books or on high school studies, and whether they expected to stop school in ten weeks or keep on for ten or twelve years until they got a fair education.

Testores Violin.

T. H. N.—There were several Testores, eminent Italian violin makers. Your letter fails to state which one you mean. A fine specimen of Carlo Antonio Testore, Milano, 1769, was offered at one thousand, five hundred dollars in the catalogue of an American dealer several years ago. Are you sure your violin is genuine? There are many imitations.

"Human" Violin Tone.

W. H. Jr.—I do not know of any contrivance which can be attached to the violin and which will make it sound exactly like the human voice. Any such contrivance, which would really do the work, would make a millionaire of the inventor over night. What you no doubt heard was an excellent violinist, with an exquisite tone, and a superfine vibrato, playing a melody which suggested the tones of the human voice. There was no trick about it. It was simply masterly violin playing which always suggests human tones.

Aiming High.

A. H. K.—Starting at fifteen years of age, you can accomplish a great deal, if you are talented, have a good teacher and apply yourself. 2.—Your feeling that you are destined to become the "world's greatest violinist" is, however, "something else again." However, it is well to aim high, even if you fall far short of the mark you aim at. 3.—Your idea of making your own violin and bow would be a mistake, as it takes years of experience to

make good instruments. Better give up this idea. 3.—Students pay from twenty-five dollars up for their first violins. Get as good an instrument as you can afford. 3.—A first-rate Stradivarius violin costs twenty-five thousand dollars. 4.—Your teacher, when you start lessons, will get you the proper books. Do not try to learn without a teacher.

Spiccato Bowing.

I. S.—The passage in the *Hungarian Dance* you inquire about is played spiccato, that is, with very short bows near the middle of the bow, the bow leaving the string slightly between the notes. I am afraid you cannot learn this bowing, without having it demonstrated for you by a good violinist.

For the Funeral Service.

P. J. K.—In playing violin selections at a funeral, works of a somber, sympathetic character should be chosen. Any of the following would be appropriate: *Andante Ichimosa*, by Thomé; *Meditation* from "Thais," by Massenet; *Träumerei*, by Schumann; *Largo*, by Handel; *Cantilena*, by Böhm; *Elegie*, by Massenet; *Minuet in G* by Beethoven; *Angel's Serenade* by Braga and many others. Favorite hymns would also be appropriate. 2.—Sorry I cannot find the two bow-makers you mention listed among famous bow-makers. There have been thousands of bow-makers, very few of whom have achieved real fame. 3.—The book on the violin bow by Henry Saint George, is about the best I know of. In fact, I recall no other devoted exclusively to the bow. 4.—An excellent book of exercises for developing bow technique is "Forty Variations, Op. 3," by Sevcik. This has no descriptive matter, only music exercises for the bow.

Age or Quality.

E. C. C.—I am afraid you have the idea, which is so prevalent, that violins are valuable in exact proportion to their ages—that is, that a violin which is twice as old as another is worth twice as much in dollars and cents. This is a great mistake. I have seen some violins one hundred years old which were not worth five dollars and others which were worth many hundreds of dollars. Violins one hundred years old, like all other violins, are valuable in proportion to the skill of their makers, to the care with which the wood from which they were made was selected for sonorosity, to the beauty of their varnish and beauty of finish and outline, to the fame of their makers, and the fame of their former owners. See advice to owners of old violins at the head of this column.

Resuming Violin Study.

P. A. C.—According to the tracing of your hand, which you send, I should think that your fingers are not too long for successful violin playing. 2.—Your early training in violin playing before you were ten years of age, will help you very much, now that you are resuming your study at eighteen. If you have talent, I have no doubt you can develop into an excellent violinist. 3.—Three hours of playing, in an unbroken stretch, are a rather long time for a violin student. Better divide this time into periods of half an hour, with ten or fifteen minutes' rest between. 4.—The work on "Violin Vibrato," by Siegfried Eberhardt, is the standard work on this subject. You will find excellent chapters, also, on the vibrato in the work, "Violin Teaching, and Violin Study," by Eugene Gruenberg. Best of all would be for you to take a few lessons on this branch of violin playing from a first-rate teacher.

Left Hand Position.

H. P. K.—The violin should not rest in the palm of the hand. The back of the hand should be in a straight line with the forearm. A faulty position of the left hand would interfere with a good tone and a good vibrato. 4.—A violin bow costing from five to ten dollars would be of good enough quality for an average student. 5.—The little work, "The Violin and How to Master It," can be obtained through the Etude for eighty cents.

By Hand or Machinery.

E. S.—Louis Thomassin, Paris, 1823-1855, was one of the lesser makers, and it is difficult to find much information about his life and work. However, he made some good violins. 2.—It is impossible to set a value without seeing the violin. Cheaper grades of violins are made largely by machinery. Medium grades are made partly by machinery and partly by hand. Every violin maker or factory has its own ideas about this. The finer and more expensive grades have the tops and backs carefully graduated by hand. The fittings are made mostly by machinery.

VOICE QUESTIONS

Answered
By FREDERICK W. WODELL

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Nasal, Head and Falsetto Tone.

Q. Will you please distinguish between and describe (a), nasal tone and nasal resonance (b), head tone and falsetto tone.—F. J. T.

A. We presume that anyone who has listened to many singers knows what is commonly called a "nasal" tone—to the writer a remarkably unpleasant, twanging, whining sound, unfortunately too often exhibited by tenors who are trying to force their voices into greater intensity on upper pitches and yet avoid what is some called a "too open" tone.

We recognize "nasal resonance" as being present in a vocal tone that gives the impression of richness, carrying power without effort and a more or less emotional quality which affords aesthetic satisfaction to the sensitive ear, when considered merely as a tone. A tone may feel to the singer as vibrating in the nasal spaces without sounding to the listener in the least "nasal."

"Head" tone is so-called principally because with most singers it is characterized by a sensation as of tonal vibration in the head. With some this means in the upper back head, with others in the middle of the forehead or at the angles or at the upper part of the nose.

For a long period there has been controversy as to the "falsetto" voice in man. It is still a debated question as to just what the vocal cords, false vocal cords and other parts of the vocal instrument do when what is called by some the "falsetto" is used by a man singer. Here are some statements concerning it from various authorities.

"When it (head voice) is used by a man, it is not that 'whoopy' falsetto which is so often mistaken for head voice; neither is it that soft fleet sometimes heard in the very high notes of the tenor voice which are produced by the medium register." (William Shakespeare, "The Art of Singing.")

"The finest alto singers among men spring from bass or baritone singers who use the falsetto, or short reed, but the exclusive use of the falsetto by these singers ultimately destroys the natural register or long reed. That the falsetto is really an artificial mode of voice-production is shown by the fact that young adults who are 'natural singers' never use it." (Sir Morell Mackenzie, "Hygiene of the Vocal Organs.")

"An opening into the nose does not necessarily mean nasality of tone. Most men with resonant bass voices speak practically all their vowels with the nasal passage open. It is only when the tone is pinched in, in some sort of a *cul de sac*, that it turns out to be what is called 'nasal' in quality. This pinching in is regularly accomplished by the lips and tongue when we pronounce an *M, N, or NG*; by growths and the swelling of the turbinates in colds; by certain constrictions in nasal muscles utilized especially by those with cleft palates; by an excessive constriction in the pharynx for certain 'nasal twang' tones." (Dr. G. Oscar Russell, "Speech and Voice.")

See also "Vocal Art Science," by Frank E. Miller, and "Practical Hints on the Training of Choir Boys," G. Edward Stubbs.

Avoiding Voice Disintegration.

Q. What shall I do for my voice? It has suddenly become very harsh and flat and has a bad tremolo. If I try to sing loudly, the muscles of my throat tighten. If I sing softly, there is nothing to my voice. I have had breath control. I have also a very poor range. My tones are wobbly throughout. Likewise, I am indefinite as to pitch. For instance, I sing on O below Middle C and think I am singing on Middle C. This is true on all notes. This has never before been so. If I sing my throat becomes sore; if I sing loudly my voice shakes and I change pitch instantly. I have read books on voice culture and done as they have said, but my voice gets worse. Please give me vocal exercises in your question box, or some remedy for my voice, as I would certainly dread to lose the greatest of God's gifts—a voice. I shall look through the "Voice Questions" corner each month. I am now sixteen.—A Lover of Good Music.

A. The indications are that the "change" of voice (from that of the boy to that of the young man) has come upon you suddenly. You may have been mistreating your voice more or less for some time and are now finding it rebellious. Whatever the cause of your present vocal condition, we recommend that you cease singing until you can put yourself under the instruction of a competent teacher of voice production. Avoid extended talking, loud talking and laughing. We do not think it possible for you to do without the personal aid of a good teacher. You need skilled, interested, patient help from an instructor who can hear you sing and guide you into the right way. Meantime, as a preparation for your lessons, soft humming on *M*, on downward short scale passages, with a "flutter" of vibration upon the lips and in the face and especial care that the muscle under the chin shall be free from rigidity may be helpful. So also with the silent whispering (note the word *silent*) of short sentences, as

Doh-ray-me-fah-soh
Lah-bay-nee-po-toh

rapidly, as though pantomiming. Keep the breath flowing very slowly and steadily through the throat and mouth. Much free activity of tongue, lips and jaw. Pronounce distinctly, though without tone. Keep the chest up, but without strain. Gradually increase the number of repetitions upon one breath. Do this silent work but a very few minutes daily. Let it precede the "humming" upon *M*. If the voice "breaks" when humming, let it not worry you. Do some more silent work, and then "hum" again, mentally expecting that the effect will be smooth. Allow only a few minutes of humming at one practice period. When you are working with a teacher, concentrate upon the instructions given, abandoning thought of what you may have read about voice production. The teacher must have your confidence.

"Clergyman's Throat."

Q. Apparently because of catarrhal troubles or perhaps because I sang too hard in my high school days, I have trouble with my throat. During recent years I have had some voice work with two very fine teachers, and I know that, as far as the use of my voice is concerned, it is in particularly good shape, smooth, relaxed, resonant and with good breathing conditions. But I cannot give my voice any intensive or constant practice without having to stop after a few days for several days of rest. It does not seem to be so much that the throat is tired as that it has become raw. Even at best I seldom practice more than thirty or forty minutes, since it takes that long to get "warmed up." But when I am to sing out I have to practice less, to be in good shape. Rain always causes trouble. My general health is perhaps the best that it ever has been. Is there anything you could suggest to help this trouble? My voice is needed in the various musical affairs of the town, and I would like to have it more dependable.—G. P. M.

A. The troubles you describe are caused by pathological conditions, or wrong voice use, or both. In some cases nervousness is also involved. Obviously, pathological conditions call for the attention of a skilled throat specialist and in particular one who is accustomed to dealing with the throats of singers. Notwithstanding the fact that you have had "some work" with two "very fine" teachers, we have doubts of the correctness of your voice use. The question is, did you have enough work with either or both of those teachers to fix correct habits in tone production—habits which will stay fixed under all circumstances? We judge you to be a thoughtful person, one who will endeavor to understand and to do things in the right way. In some cases of "throat trouble" the singer has not acquired sufficient control of the breath to make it possible to leave the larynx in perfect freedom while singing upward; nor has the singer learned what it is to have the larynx in its best position for the tone desired. For lack of control of the breath some singers unconsciously make rigid the fauces. Vocalists deceive themselves, on occasion, as to having the parts of the vocal instrument free from rigidity. They feel sure that they have this condition, when they have it not. A tone which is truly sung "on the breath" with the vowel formed, as it feels, in the upper front mouth, will not adversely affect the throat. A "nervous" singer, one who is afraid, may do many foolish things. We recommend more study with one or the other of the fine teachers from whom you have already derived some benefit.

High Tones Without Strain.

Q. How can I get my high tones without straining my throat?—Mrs. J. McC.

A. Pitch is principally mental, rather than physical. All vocal pitches have to be thought, conceived by the singer, before he can utter a tone upon them. Whether he realizes his pitch-concept depends first upon whether he holds it to firmly, and secondly upon whether he leaves his vocal instrument, in all its parts, free from rigidity. No rigidity, no strain. "High" pitches naturally produced require no more physical effort than do "low" pitches. The pitch generators will work normally if permitted to act without interference by undue effort as shown by rigidity of tongue, jaw and neck. When working normally they use less substance for each ascending pitch. To produce the normal tone for each ascending pitch no increase of breath pressure is necessary. Of course to increase the weight, volume and intensity of tone on each ascending pitch involves an increase in the amount of substance put into vibration at the tone-generating point in the larynx. Here we have more physical effort, with attendant danger, in the case of the unskilled singer, of bringing in more or less rigidity of the parts. Allow the tone-generating apparatus to work normally, automatically, as the pitch rises, refraining from trying to force or assist it to operate.

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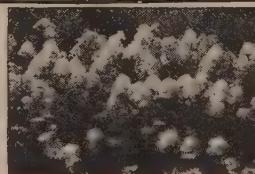
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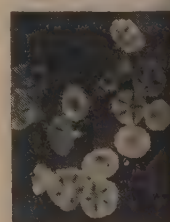
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QUESTION AND ANSWER DEPARTMENT

Conducted by

KARL W. GEHRKENS


Professor of School Music, Oberlin College

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Tied and Dotted Notes.
Q. I have been taught that the note with a dot over it, even though tied, is to be sounded. On page 3 of Matthey's book, "The Slur or Couplet," he says this is not the case. I am playing Oiseaux Tristes and the very first notes are tied, with a dot over the second note. Are the two notes to be played? Ravel has many such examples.—S. A.
A. When the second note under a tie has a dot over it this must be technically considered as wrong notation, since the two signs are mutually contradictory. In actual practice the performer depends upon the context to tell him which of the signs to follow, my guess being that in most cases the second note ought to be played. I do not have at hand the particular composition that you mention but I have looked up various other piano pieces and have found a number of instances of the same notation in which it is absolutely necessary to play the second note under the tie.
Chopin Misprint.
Q. In the ninth measure of some editions of Chopin's Valse Op. 64, No. 2, we find this chord:

Is it correct?—R. B.
A. This is not correct. The B should be sharpened.
Self-Study in Harmony.
Q. I should like to study harmony but cannot afford to take lessons with a teacher. Could you recommend any book that I might buy and use by myself?—A. C.
A. The study of harmony is so involved that I hesitate to recommend any book to be used without a teacher. However, the little volume entitled "Harmony for Eye, Ear, and Keyboard," by Mr. Arthur E. Heacock, seems to be clear and comprehensive enough so that one might get something from it even without the help of a teacher.
Chopin Intricacies.
Q. Will you please show me how measures 45 and 63 of Chopin's Nocturne Op. 32, No. 1, should be played?—M. A.
A. Measure 45 is played like this:

Measure 63 is equal to several measures in length. The reason Chopin has omitted the measures is that the passage is played too ad libitum for the regular four-beat measure. Follow the note values carefully and your interpretation will be quite good. I think the group of thirteen eighth-notes should be hurried from the A-sharp on.
Doubtful Passages.
Q. 1. What is the correct interpretation of the following figures

A constant changing of hands in a running passage seldom makes for freedom.

found in measure 75 of Minuetto from "Sonata No. 9," by Mozart, published in the June, 1933, ETUDE and in the Liszt Hungarian Rhapsodie No. 6, Friska?
2. At what metronome speed should Polish Dance by Scherzenka be played?
3. At what metronome speed should Schubert's Serenade be played?
4. With what type staccato should the left hand accompaniment of the Serenade be played?
5. Should the last B in the right hand, measure 8, of Bach's "Two Part Invention No. 8" be flat or natural? My copies are not the same.—L. F.
A. 1. The combination of tie or slur and dots indicates semi-staccato or demi-legato, the tones being separated, but not sharply so. The dot over the second note only is really incorrect notation and must be interpreted according to the context. I believe that the second note is more often sounded than not.
2. The Polish Dance is marked Allegro, sometimes even Allegro con fuoco. This would be quite fast; however, M. M. J.-80 would be a good tempo.
3. The Serenade should be played at about M. M. J.-80.
4. The accompaniment to this piece of Schubert's should be played with the touch just mentioned, that is, the portamento-staccato.
5. This note should be B-flat.

Causes of Slow Progress.
Q. 1. I lack speed, especially in arpeggios, although I can attain speed for an easier piece, a third grade, for instance. What is the reason?
2. When the melody is carried with the left hand and the accompaniment is arpeggios with the right hand, I have to practice very much to attain the proper speed. How could I overcome this?
3. I always make the same mistakes over and over. I practice the faulty measures until it seems to me that I have overcome the difficulty. The next day, however, I again fall back into the mistake. Is this due to incorrect fingering?
4. In the First Arabesque by Debussy, is the fingering as I marked it correct, or is the right hand used all through, beginning with the third triplet. What grade is this Arabesque?—M. L.
A. 1. and 2. There are several reasons that could cause this weakness. First, your wrists may be too stiff; they should feel quite light. Second, you may be bearing too heavily on the keys; that is, you may be bobbing the hand when you should be using a light finger-touch. Third, you may be trying to play too legato; the faster arpeggios are played the less you need to think of key connection. Fourth, you may not be keeping your wrist high enough for this kind of work; a high wrist simplifies thumb-passing.
3. Mistakes once made are hard to erase. When first practicing a piece, go so slowly that there will be no mistakes to correct.
4. I think you will find this fingering better:


A constant changing of hands in a running passage seldom makes for freedom.

Music Extension Study Course

(Continued from page 286)

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Four-Year-Old Children Make Good Students

(Continued from page 279)

she could turn the page and play the next note. The device gave her her first real conception of the correlation between the printed page and the keyboard.

The Sleepy Birds

LITTLE songs about birds and about children were composed, only the notes the child had learned being used. This made it necessary to teach the child something about tempo. A whole note was a sleepy bird, and she learned that it didn't go as fast as a quarter note which to her was a flying bird. She remembered the words in the songs very well, and the idea of having notes to play with the words is such a fascinating one that she would spend many lessons picking out the different notes. This knowledge she carried over to listening to music. When she heard another person play, she could identify the tempo if it was one which had been explained to her. She could draw the bass and treble clefs and insert the notes which she had learned. In a short time she was ready to use a beginner's book.

Certainly, properly trained children are more interested in what is taught them

while they are very young than are older children, who frequently approach the piano with reluctant feet. Music becomes a part of the child's background so that it develops a true appreciation of music. Philosophers have said that if they had the training of a child up to the age of seven, they would be satisfied that the child would never abandon their principles, because by that time these ideas would have become a part of the child's nature. Supposing such a theory correct, the most valuable time to make music a vital part of a child's nature is now being entirely wasted.

SELF-TEST QUESTIONS ON MISS DIDELOT'S ARTICLE

1. What may be some of the signs pointing to talent in very young children?
2. Make a plan of a first lesson to be given to a child four years old.
3. Name three different objects to which the clefs may be compared.
4. How can the connection between staff and keyboard be made in the pupil's mind?
5. How may the concept of "fast" and "slow" notes be given to a child?

Music and Music Study in London

(Continued from page 284)

according to the teacher selected. Naturally, competition to enter this peculiarly "London" school is very great and it has comparatively few students who were not born under the Union Jack.

The London College of Music, which occupies a relatively small building in Great Marlborough Street, is an indication of the great popularity of examinations in Great Britain. It claims to have examined over one million students.

Trinity College of Music also is probably more widely known for its examinations than for its residence courses. This occupies a building near Manchester Square, but of course it cannot be classed with the larger institutions such as the Royal Academy, Royal College or the Guildhall School, in the matter of the number of distinguished names upon the faculty, although such teachers as Bantock and Wariner give courses. This name should also not be confused with Trinity College at Oxford, which of course is a totally different institution on a different educational plane.

Attractions Multiply

IN THE BRITISH metropolis we have many times climbed aloft on one of those trans-municipal city liners—the "London bus"—with the fixed design of going no place in particular, but rather that of discovering whether the great city had any known boundaries. On we went, through

the interminable waves of traffic, as the chauffeur (the driver of yesterday) steered past other vehicles with a micrometric precision equaled only by the Venetian gondolier, who seems to spend his days seeing just how near he can possibly come to other gondolas without touching them. On and on we went, and never yet have we found bus-wise the boundaries of London. Thus might this article go on until we had written volumes and volumes on the musical life of London, yesterday and today. Look, my masters, we have not said a word about the ecclesiastical music of London; but you will surely visit St. Paul's, Westminster Abbey, Brompton Oratory, St. Margaret's, Westminster Cathedral, and many other London churches, to hear their music, as well as to indulge in devotional dreams.

Time and again we have tramped the streets of musical London with friends, but no one knew it better than Professor Francesco Berger, R.A. He was ninety-four when we first met him, but it was like keeping pace with a squirrel, to keep up with him. Born in 1834, he had known everyone worth the knowing, and his memory was extraordinary. He had none of the senile loquaciousness which sometimes is a souvenir of other days; and in more ways than one he was thoroughly abreast of the times. He knew his London, as he knew his music; and he kept the writer entranced with endless tales, as we passed historic musical landmarks. "There was the chemist's shop where I stopped for some troches and some barley sugar for my throat, on the night of Mr. Charles Dickens' command performance of one of his plays at the Royal Palace. I furnished the music. It was a great occasion. Let's see, it was in ——" Once we asked the witty, laconic Professor Frederick Corder, when he came to luncheon, whether the nimble Professor Berger could possibly be as old as he claimed. Corder winked and said, "Berger is so old that I would believe him if he said he had shot a unicorn." Like the fabulous Ninon de Lenclos, John Parr and the mystical Comte de Saint-Germain, and indeed London itself, Berger's age had no significance, because he was both young and old.

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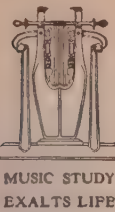
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VOICES OF PRAISE—ANTHEM COLLECTION.....	20c

THE COVER FOR THIS MONTH



The cover on this month's issue of THE ETUDE was done by a Philadelphia artist, Miss Hettie Wenzel. This young lady has made a very excellent portrait sketch of Franz Joseph Haydn, providing something of a background for the sketch suggestive of that masterpiece of choral writing, Haydn's great oratorio, "The Creation."

Haydn, the master musician, virtually rounded his great musical career with this oratorio which he began at the age of 64 and completed at the age of 66.

BURST OF SONG

ALL KINDS OF GOOD THINGS FOR HAPPY GROUPS TO SING

Here is just the book needed to give pep on various occasions such as banquets, conventions, or social gatherings of any kind. Outstanding features are the convenient pocket size and the important fact that it will sell at an extremely low price in quantity lots.

The contents, of course, include the indispensable old favorites, folk songs, and patriotic songs, yet there also will be quite a few attractive and popular new arrangements of a light nature suitable to enliven gatherings such as those mentioned.

You may have a copy of this book as soon as it comes from press by sending your order now, enclosing 5 cents for a single copy.

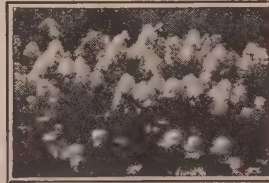
MUSICAL TRAVELOGUES

By JAMES FRANCIS COOKE

This is the season when thousands of fortunate people begin to cast their eyes over the horizon of the Atlantic to the shores of the old world. Musicians, who are old travelers, hunt up their much labeled luggage and set out for those countries of ancient civilization which are buried in romance and quaint traditions. In addition to a wealth of musical information of a highly instructive character, Dr. Cooke has introduced in the forthcoming volume of *Musical Travelogues*, hundreds of items of absorbing human interest, which promise to make this a work of very wide appeal as well as a very illuminating book for music students and music lovers.

The entire work is now set and rapidly proceeding toward publication. The advance of publication price is \$1.50 postpaid.

PLANTING DAYS



SPRINGTIME is planting time. One of the reasons for the great success of people with vision is that they have planted the right seed at the right time.

More than this, they have watered the growth of their seedlings with loving care.

In this issue of THE ETUDE you will find a two-page outline of a complete Course for Summer Study.

This Course gives the material (the seeds) that has brought such harvests to thousands of students and teachers who have learned of the joy and profit that come from Summer activity.

THE MOST COMPREHENSIVE COLLECTION OF MUSICAL PORTRAITS EVER MADE

The likenesses of many whose names are famous in music circles the world over are now being seen for the first time in *The Etude Historical Musical Portrait Series*. This series is a stupendous undertaking and it is building up a reference library of great permanent value. THE ETUDE always has been noted for features which have made its issues of permanent value. This portrait series is another reason why thousands are saving their issues and do not want to miss each issue as it appears.

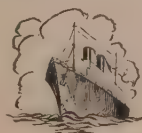
There are 44 portraits with an interesting thumbnail biography given in each issue as this portrait series is presented serially in alphabetical form. New subscribers who want previous pages which have been running since the February 1932 issue may obtain these at 5 cents a single sheet or 25 cents a dozen. These sheets also are excellent for any who want to make a biographical scrap book and do not wish to damage their ETUDES to get these pages.



THE MELTING POT A UNIQUE COLLECTION OF EASY PIANO SOLOS

In the same way that the phrase the "melting pot" is used in referring to the mixed nationalities in some of the larger American cities, so this book with its contents making use of the folk tunes and dances from various foreign countries, has been likewise entitled *The Melting Pot*. As a means of stimulating the young piano pupil's imagination and interest, we feel sure that these colorfully characteristic tunes will prove a valuable aid to the teacher. The fine variety provided in this very generous compilation of grade one and two piano pieces will provide excellent supplementary material for use with any graded course of studies. The book will be admirably suited also for recital use.

While the publishing details are being finished, the opportunity is still given to secure a copy at the special price in advance of publication, of 35 cents, postpaid.



ADVERTISEMENT

THE STRUCTURE OF MUSIC

By Dr. PERCY GOETSCHUS

There is still opportunity this month to order a copy of this work at the special pre-publication cash price of \$1.50, postpaid. And at this price, it is a rare bargain indeed. Out of a lifetime of matchless experience which has made him a leading authority on musical theory, Dr. Goetschius, for many years Head of the Department of Music at the Institute of Musical Art in New York City, has prepared this momentous educational work which is sure to take its rightful place in musical reference libraries everywhere. Dr. Goetschius has treated his subject in a masterful fashion indeed, presenting an analytical course in the theory of music in language and terms easily understood. The structure of music as discussed in this new work is presented in a style at once educational and entertaining. Don't fail to seize this opportunity to make a most valuable addition to your reference library.



SUMMER

"AROUND THE YEAR" SERIES OF PIANO SOLO COLLECTIONS

With Summer just around the corner, the wise teacher will anticipate the young pupil's interest in anything which pertains to vacation time. What would be more appropriate to place in the hands of those pupils who stop temporarily their regular music lessons than a copy of this book of piano pieces having "Summer" titles and music of a care-free, cheerful type so appropriate for this season? And for those teachers who plan summer classes, this collection will supply ample material for a "Summer" recital for Grade II and III pupils.

A glimpse of the contents of this book, which will be ready at an early date, discloses such fascinating pieces as *Summer Dawn*, Williams; *Parade of the Grashoppers*, Johnson; *Summer Tryst*, Leonard; *Sunbeams and Roses*, Bliss; *The Firefly*, Williams; *Dancing Butterflies*, Roberts; *Glowworms*, Valdemar; *Play of the Dragonflies*, Johnson; and *Thistle-Down*, Grey.

A single copy of this collection of sixteen attractive pieces may yet be ordered at our special advance of publication cash price, 30 cents, postpaid.

EASY QUARTETS FOR YOUNG VIOLINISTS

Beginning violin students will find the material in this collection not too difficult for any one who has progressed far enough to take part in group playing of any kind. A special feature of the arrangements is that the four parts are graded progressively with the 4th Violin, the easiest part, rhythmically and otherwise. The 1st Violin is the most advanced part and makes occasional use of the third position up to the octave harmonic; the other parts are confined strictly to the first position. The four violins move along in similar rhythm, the old-fashioned "after-beat" part so common in the 2nd Violin having been carefully avoided.

The violins will be complete in themselves, but an optional piano accompaniment is furnished for those less experienced players who need the support of an accompaniment. This further makes possible the satisfactory use of this music with one, two, or three players.

The contents include arrangements of some of the most popular violin copyrights in the THEODORE PRESSER Co. catalog, such as *Carlotta Valse*, Quiros; *Romanza*, Eversole; *Pizzicato Serenade*, Franklin; *Violets*, Kern; and unhackneyed classics arranged from Haydn, Schubert, Brahms, Mozart, and Handel.

The set of four violin books may be ordered at the special advance of publication cash price of 75 cents; piano accompaniment 25 cents, postpaid.

VOICES OF PRAISE

COLLECTION OF ATTRACTIVE ANTHEMS

A book of anthems that supplies tuneful, easy-to-sing material for many Sundays' programs, and yet is obtainable at a reasonable price, is welcomed by experienced choir-masters, especially those who have been advised to "practice economy in music purchases." Therefore, our series of reasonably priced anthem books is used in thousands of churches throughout the country.

We now have sufficient material to make up a new book for this series and we believe *Voices of Praise* will more than satisfy those who are acquainted with its predecessors and delight those who have not heretofore used this series.

In order to give all interested an opportunity to acquire a copy of *Voices of Praise* for their library we are accepting orders for single copies at a special advance of publication cash price of 20 cents, postpaid.

BOOK OF PIANO DUETS FOR ADULT BEGINNERS

The particular requirements of the adult beginner have been kept in mind in selecting music for this unusual book of duets. The editors have included new arrangements of well-known old songs such as *I'll Take You Home Again*, Kathleen, Oh! *Susanna*, and *Drink To Me Only With Thine Eyes*, which are given with words, and much-loved melodies like *Londonderry Air* and *Boccherini's Minuet in E flat*.

The contents further include many popular copyrights of an appropriate grade, which utilize the possibilities of the large hand for fullness of effect, such as *By the Campfire*, Paldi; *Dancing Pickaninnies*, Spaulding; *Hungarian Gipsy*, Seeboeck; *March of Prosperity*, Renton; and *March of the Noble*, Keats. Nineteen numbers make up the generous contents of this collection.

You may secure a single copy of this novel book by sending your order at our special advance of publication cash price, 35 cents, postpaid.

(Continued on page 328)

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Regular readers of these pages, in large numbers, have ordered advance of publication copies of the new work that is being withdrawn this month from the advance of publication offers. It is a pleasure to the publishers to announce that this greatly desired work is "off-press." This organ book is now obtainable at any music store or may be had by writing direct to the publisher:

Chapel Organist, compiled by Rob Roy Peery, is a cloth-bound collection of preludes, offertories and postludes that may be used effectively on two manual organs. The contents include many of the very best recent compositions of contemporary composers. Price, \$1.50.

"INSIGNIA OF MERIT"

One of the beautiful impulses of human-kind is to take note of the accomplishments of those who unselfishly and heroically have done great things in civic, national and world-wide endeavors. Peace has its heroes as well as war and such honors have been conferred upon men who have done great things, and not only those in military fields, but those deserving honors for their humanitarian, educational, scientific, literary and other accomplishments have been honored with decorations, degrees and other forms of homage.

The thought came to us in reviewing last month's printing order of publications requiring new printings that the rubber stamp date and the quantity printed, when placed on the record card of a publication, was something of an "insignia of merit" awarded that work. When a composition comes up for printing every two years or more often, it is a testimony of the merit found in it by those having use for a music work of its type. It always is the endeavor to print at least two seasons' supply and therefore any publications coming up for printing less frequently, although they may have certain lasting qualities, never are included in the selected list presented here each month for the benefit of those who like to keep acquainted with outstanding music publications through a regular scanning of these lists each month. Any of these works may be secured for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
9450	Military Array (March) —Kern	1	\$0.25
23715	The Storm—Pitcher	2½	.40
25355	Cradle Song—Brahms-d'Albert	4	.25
13950	Witches' Dance, Op. 74—Schutte	3	.25
9978	Edelweiss Glide (Waltz)—Vanderbeck	4	.25
25936	The Flight of the Bumble Bee—Rimsky-Korsakow	5	.40
19346	Contra Dance—Beethoven	5	.35
3083	Prelude, Op. 3, No. 2—Rachmaninoff	8	.25

PIANO INSTRUCTORS

Music Play for Every Day (Part Two)	\$0.40
Standard Graded Course of Studies (Mathews) (Grade Four)	1.00
First Year at the Piano (Complete)—Williams	1.00
Book for Older Beginners—Williams	1.00

PIANO STUDIES AND TECHNICS

Mastering the Scales and Arpeggios—Cooke	\$1.50
Selected Studies (Czerny-Lichting) (Book One)	1.00

PIANO COLLECTIONS

A Visit to Grandpa's Farm—Billbro	\$0.75
Souvenirs of the Masters—Spaulding	1.00

SHEET MUSIC—VOCAL SOLOS

25928	The Bold Bandolero (Low)—Hodson	\$0.60
30517	Mammy's Song (Low)—Ware	.60
30220	Cradle Song—MacDadyen	.50

OCTAVO—MIXED VOICES, SACRED

Cat. No.	Title and Composer	Price
35070	O Jesus, Thou Art Standing—Speaks	\$0.15
20880	Vesper Bells (Sacred setting of Kamennoi Ostrov)—Rubinstein-Hallett-Hanna	.18
20762	Psalms 150—Frank-Felton	.15
6003	Onward, Christian Soldiers—MacDougall	.10
6288	O! Lamb of God (Agnus Dei)—McCollin	.06
10811	Fling Wide the Gates, from "The Crucifixion"—Stainer	.12
35255	Awake and Sing (5 parts)—Hammond	.18
10029	I Need Thee Every Hour—Camp	.15
35249	Behold the Master Passeth By—Hammond	.18

CHURCH MUSIC COLLECTION

Anthem Service	\$0.35
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OCTAVO—MIXED VOICES, SECULAR

10337	Faithful and True, from "Lohengrin"—Wagner	\$0.12
20177	The Night Is Departing, from "Hymn of Praise"—Mendelssohn	.18
20233	Love's Old Sweet Song—Molloy-Bliss	.12

OCTAVO—WOMEN'S VOICES, SACRED

Cat. No.	Title	Parts	Price
15671	The Lord Is My Shepherd—Smart	2	\$0.10
10156	O Jesus, Thou Art Standing—Warhurst	2	.10
10799	List! The Cherubic Host, from "The Holy City"—Gaul	4	.12

OCTAVO—WOMEN'S VOICES, SECULAR

20272	Moon of the Springtime—Woodcock	2	\$0.08
35008	There's a Meeting Here Tonight (Spiritual)—Dett	3	.15
10346	On Wings of Song—Mendelssohn	3	.10
10638	Rockin' in de Win—Neidlinger-Burleigh	4	.15
20275	Song of Joy—Paderewski-Gest	3	.12
35084	Nightingale's Song—Nevin	3	.15

SCHOOL CHORUS—S. A. B.

35074	Drink to Me Only with Thine Eyes (Arr., Bliss)	\$0.10
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A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

WILLIAM BAINES



In Roslindale, Massachusetts, there lives a man who has composed many piano pieces which have been a great delight and a great help to piano students and piano teachers. His name is William Baines and he was born at Bradford, Yorkshire, England, the son of Charles Baines, a well-known organist and teacher.

Our "Favorite Composer" for this month is not only a composer of very successful piano compositions of the lighter character, but he also is the composer of anthems, choruses and cantatas which stand in high favor with choir and chorus conductors throughout the country. His anthems and sacred cantatas, because of the pleasing

natural flow of melody in all of his works, are particularly popular with volunteer choirs.

The outstanding sales averages of Mr. Baines' piano compositions mean that his best sellers, such as *The Camel Train*, *The King's Review*, *Cabin Dance* and *Tripping the Meadows*, stand high among all "best sellers" in piano teaching pieces.

Composing is only a part of Mr. Baines' musical activities. He is an organist, pianist and teacher and is an instructor in harmony and composition at the National Studios of Music, Boston, and director of the Lancaster Theatre Juvenile Chorus of Boston.

Compositions by William Baines

PIANO SOLOS

Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
18385	Barcelona. Spanish Dance	3	\$0.35	23937	The King's Review	2½	\$0.35
24793	Brooklet's Song	1	.25	25516	The Lead Soldiers. March	2½	.35
18410	Cabin Dance	2½	.25	19243	Marching Past	2½	.30
23563	The Camel Train. Descriptive	2½	.50	18202	Midnight Bell	2	.30
18845	Carnival Dance	2½	.25	18207	Mining Elves	2	.30
24792	The Coaster	1	.25	25131	Mr. Ming. Chinese Dance	3	.50
23480	Dancing Leaves	2½	.25	19242	Old Lace and Lavender	2½	.25
18686	The Ducky Fiddler	2	.25	19244	The Old Tally-Ho	2½	.30
18204	The Elfins	2	.30	18683	On the Lagoon	2	.25
18203	Fairies' Dance	2	.30	24999	On the Village Green	3	.40
18205	Goblins	2	.30	18684	A Poppy Field	2	.30
24675	The Guard Mount. March	2½	.40	18412	The Rabbit	2½	.30
18846	Harlequin Tricks	2½	.25	24795	The Race	1	.25
18685	The Horse Race	2	.25	24796	Snow Drop. Waltz	1	.25
24872	In a Nutshell	3½	.50	18682	Southern Twilight	2	.25
24798	In the Bright Light. Garotte	1	.25	24799	Trained Bear. Polka	1	.25
18206	Jack O' Lanterns	2	.30	18411	Tripping the Meadows	2½	.30
25132	The Jolly Phantom	3	.35	24797	Twilight Bells	1	.25
24794	The Jolly Tar	1	.25	24791	Village Fair. Mazurka	1	.25
				18687	The Woodsman	2	.25

PIANO ENSEMBLES

Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
23563	The Camel Train. Descriptive	2½	\$0.60	25198	The King's Review. Arr. F. J. Liftl. Op. 189. 6 Hands	2½	\$0.60
24247	The Camel Train. Descriptive	2½	.75	26056	Mr. Ming. Chinese Dance. 4 Hands	3	.60

TWO-PART CHORUSES

Cat. No.	Title	Price	Cat. No.	Title	Price
20867	The Bagpipe Man	\$0.12	20816	The Pipes o' Pan	\$0.12
20809	The Circus	.10	20301	Praise the Lord	.12
20708	The Early Morning Breaks	.12	20609	River, River, Flowing On	.12
20707	Gay October's Come Again	.12	20933	Scissors to Grind!	.12
20723	Hark! Hark! My Soul	.12	20619	Skating	.12
20715	Hey, Hilly, Hol	.10	20596	Skyark	.12
20672	'Tis May Upon the Mountain	.12	20863	Snowflakes	.12
20650	Lady June	.12	20639	Spring Is Awake	.12
20605	The Laughing Brook	.12	20691	The Woods are Calling	.12
20671	Little Black Sambo	.12			

THREE-PART CHORUSES

Cat. No.	Title	Price
20610	St. Swithin's Chimes	\$0.12

S. A. B. CHORUS

Cat. No.	Title	Price
20869	Hiking	\$0.12

ANTHEMS

Cat. No.	Title	Price	Cat. No.	Title	Price
20758	All Thy Works Shall Praise Thee	\$0.12	21137	Nature's Eastertide (2-Part Easter Anthem)	\$0.12
20258	Anthem to Spring	.12	20252	The New Year	.12
20616	Blessed is the People	.12	20259	Not unto Us, O Lord	.12
20581	Break Forth into Joy	.12	20147	O Come, Let Us Sing unto the Lord	.12
20624	Give Thanks unto the Lord	.12	20550	O Sing unto the Lord	.12
20267	Glory Be to God	.12	20172	O That I Had Wings Like a Dove	.12
20906	Glory Ye in His Holy Name	.12	20604	Praise the Lord, O Jerusalem	.12
20106	God Be Merciful unto Us	.12	20216	Praise Ye the Lord	.12
20171	I Lay My Sins on Jesus	.12	20170	Rejoice in the Lord	.12
20585	I Will Lift Up Mine Eyes to the Hills	.15	20325	Ride On in Majesty	.12
20593	I Will Praise the Lord	.12	20946	Ring, Easter Bells (Carol Anthem)	.12
20146	In Thee, O God, Do I Take Refuge	.12	20236	The Sabbath Dawn	.12
20248	It Came upon the Midnight Clear (Christmas)	.12	20107	Saviour, Who Thy Flock Are Feeding	.10
20866	The King Shall Joy in Thy Strength	.12	20173	The Setting Sun	.12
20810	Let the Righteous Be Glad	.12	20247	Show Us Thy Mercy, Lord	.10
20712	The Lord Shall Reign	.12	20148	This Is the Day	.12
20638	The Lord Reigneth	.12	20256	To the Place Came Mary Weeping (Easter)	.12
20817	The Lord Taketh Joy	.15	20240	Ye Shall Go Out with Joy (Thanksgiving)	.12
20328	Love Divine, All Love Excelling	.12			

SACRED CANTATAS

Title	Use	Price	Title	Use	Price
The Awakening (Treble Voices)	Christmas	\$0.60	The Festival of the Nativity (Treble Voices)	Christmas	\$0.60
The Dawn (Treble Voices)	Easter	.60	The Rainbow of Promise	Easter	.60
The Manger Child	Christmas	.60			

OPEREAS

Title	Price
The Madcaps	\$0.60
Vision of Scrooge (Christmas)	.40

ADVERTISEMENT

World of Music

(Continued from page 271)

THE GERMAN GOVERNMENT is reported to have given to Bayreuth a monopoly of the performances of "Parsifal" and was this a subsidy of one hundred thousand marks (about twenty-five thousand dollars at regular exchange value) per season.

THOMAS MORRILL CARTER, perhaps America's, if not the world's, oldest band leader, died recently in Boston, at the age of ninety-two. At twenty he became leader of the Newbury Band; and he last wielded baton when on Christmas of 1933 he led the Scottish Rites Band of Boston in the Boston Commandery March which he composed many years ago. He was a bandsman until Gilmore in the great Peace Jubilee of 1895 and of 1872.

THE SOUTH WALES and Monmouthshire Brass Band Association held its forty-third annual meeting in Cardiff, Wales, on February third, with representatives of twenty-five bands present.

THE ORPHEUS CLUB, one of the singing organizations for which Cincinnati is famous, opened its forty-first series with a concert on the holidays season, at which it presented in his homeland debut a promising young American tenor, Franz Trefzger, lately returned from European study and appearances.

RUTH SLENCZYNSKI, the prodigy pianist, has been astonishing the music lovers of her native California, by her marvelous technic and musicianship. Though but eight years of age, she is said to interpret such pieces of the mature artist as the titanic *Chromatic Fantasia and Fugue* of Bach and the "Sonata Pathétique" of Beethoven, and this as the seasoned artist.

COMPETITIONS

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major rôle in a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in conjunction with the Biennial of the National Federation of Music Clubs in 1935, at Philadelphia and conditions of entrance will be announced later.

MUSICAL BOOKS REVIEWED

The Hymnal

Published by Authority of the General Assembly of the Presbyterian Church

Verses whose expressional range comprise the whole of human endeavor and aspiration and tunes which follow in every beat and interval, the beckoning of the words are presented in this compilation. The categories of interest—the "Children's Hymns," "The Life of Christ," the "Responses," the "Ancient Hymns and Canticles" being especially well selected. The set-up of the Responsive Readings in the back of the book we cannot too much commend since they are printed in the natural flow of poetry, their beauty unimpaired by numerals or italics.

Pages: 608.
Prices: \$1.00, \$1.50, \$3.50.
Publishers: Presbyterian Board of Christian Education.

The Voice: Its Production and Reproduction

By DOUGLAS STANLEY AND J. P. MAXFIELD.
The authors have gone to great pains in the direction of research for the discovery of the scientific origin of the singing and speaking voice. With graphs and word pictures, the seemingly have touched about the last limit in this field. The careful student of their book will garner a large sheaf of information of the action and uses, for vocal purposes, of parts of the human anatomy concerning which the average singer and many an artist is blissfully ignorant. There are realms explored and statements made which will "curl the hair" of many a successful teacher of the old and not yet discredited school.

Unfortunately, the book would be greatly more convincing and valuable if its author had given more space to constructive instruction and less to controversial disputation. An effort to prove that no one else, in all the history of vocal teaching, ever has been right. Others, who have achieved, have had at least a right to their own honest opinions. The volume, nevertheless, is well worth a careful perusal, for the thought which it will provoke.

Pages: 287.
Price: \$2.50.
Publishers: Pitman Publishing Corporation



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Around The World In Music

No. 2—Scotland and Wales

On Mother's Day

By FLOY LAWRENCE EMHOFF

I love to hear my MOTHER play,
For all her MUSIC seems to say
Such lovely things of BIRDS and TREES
And RUSTLINGS of a summer breeze.

Her pretty FINGERS fly along,
THEY are so sure, THEY'RE never wrong.
Bright happy TUNES that make one glad,
And SLOWER things so sweetly sad.

She says that LIFE is just that way;
Sometimes it's sad AND sometimes gay.
A little SUN, a little SHADE—
That is how OUR days are made.

I think the FAIRIES came one day
And taught my mother how to PLAY;
They waved a WAND and it was done.
To LEARN that way would be such fun!

She says she PRACTICED just like me,
and watched her FINGERS carefully,
And learned her SCALES and COUNTED,
too.
I WONDER if it can be true!

But if I PRACTICE as I'm told,
Perhaps, when I am VERY old,
I'll PLAY as Mother does for me
And fill my SOUL with joy and glee.

And then my LISTENERS will HEAR
The TONES come rippling, soft and clear;
Gay little TUNES, sweet MELODIES,
And deep, rich lovely HARMONIES.

The Left Hand Lesson

By FANNIE BRUESER

IT HAPPENED that one day Marjorie
burned her right hand—never mind how.
Her mother quickly bandaged it, saying,
"Now what will you do? Tomorrow is
music lesson day!"

Marjorie thought it would be a good
plan to miss a lesson, but her mother
thought otherwise; so the next day, when
Miss Allen saw the bandaged hand, she
exclaimed, "Well, that is too bad, but it
will give us an excellent chance for a left
hand lesson. You know the left hand is
weaker than the right, anyway, and should
have lots of extra work."

So Marjorie began on left hand exer-
cises, scales and everything. The sonatina
was turned into a duet, Marjorie playing
the left hand and Miss Allen the right.
Then Miss Allen told her about Geza Zichy,
the one-armed pianist, who gave wonder-
ful left-hand recitals.

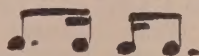
"Oh, may I learn a left hand piece?"
asked Marjorie.

So the next week she learned a lovely
piece, specially written for the left hand
alone. And how she loved playing it for
her friends! Why, she was almost sorry
when the bandage came off!

It is not a very long trip from London
north to Scotland and most people go on the
popular express train called The Flying
Scotsman.

There is a lot of history written in the
soil of Scotland but most of Scotland's con-
tribution to the history of music consists of a
rich store of folk-music.

In the Scotch folk-music can be traced
some Celtic features, such as the lilting
rhythm of dotted notes, sometimes the long
note before the short and sometimes the
short before the long. And much use is
made of the five-toned scale, called the pen-
tatonic scale, as, C, D, E, G, A.



SCOTCH RHYTHM

The bag-pipes use this scale a good deal
and the bag-pipes are certainly Scotch!
Nothing is so thrilling to a real Scotchman
as a bag-pipe band with big drums. The
bag-pipes are peculiar in their construction
and produce a droning accompaniment (on
one, or sometimes two, pipes without holes)
to the melody, which is played on similar
pipes having holes.

Many of the poems of the Scotch poet,
Robert Burns, have been set to music and
are sung the world over.

Mendelssohn visited Scotland on some of
his travels, and while there he attended the
annual competition of the Highland Pipers;
he visited some of the scenes of Scotch his-
tory made by Robert Bruce, James III,
Queen Mary and Oliver Cromwell. Men-
delssohn then wrote his "Scotch Symphony,"
in which he used some folk melodies. He
also visited Fingal's Cave, on one of the
Hebrides Islands off the coast of Scotland,
and this inspired him to write his beautiful
overture called "Fingal's Cave," or, some-
times, "The Hebrides Overture." Saint-
Saëns wrote a Scotch idyl in his suite called
"Henry VIII."

Some well-known Scotch melodies are:
The Campbells Are Coming; *Loch Lomond*;
Annie Laurie; *Comin' Thro' the Rye*; *Scots
Wha Hae Wi' Wallace Bled*.

Wales is such a tiny bit of a spot on the
map of the world that it would scarcely be
expected to contribute much to the world's

music, yet it has done its share in con-
tributing beautiful folk melodies.

The Welsh language is difficult and quite
incomprehensible to strangers, and we sel-
dom hear a Welsh melody sung in its origi-
nal tongue.

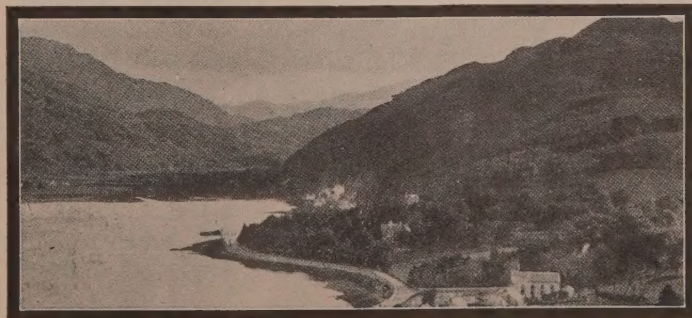
The Welsh people are fond of contests
and every year they hold these affairs in
large halls and call them Eisteddfods. Some-
times Eisteddfods are organized in America
by the Welsh societies. In these contests
prizes are given for singing, playing instru-
ments and reciting poetry. These contests
are more or less a continuation of the con-
tests in the days of the *Meistersinger*, such
as appear in Wagner's operas of "Die Meis-
tersinger" and "Tannhäuser." The old
Welsh bards playing on their harps were a
counterpart of the troubadours of Europe.

The Christmas carol, *Deck the Halls with
Boughs of Holly*, is a Welsh melody, and
another Welsh melody that every one knows
is *All Through the Night*. The *Ash Grove*
is another beautiful one. The *March of the
Men of Harlech* is one of the Welsh patri-
otic songs. Handel used a Welsh melody in
one of his operas.

It would seem that in the dark ages
Wales must have become very modern in its
music, because, according to a manuscript
now in the British Museum, one of the Kings
of Wales called a conference in the eleventh
century to reform the music of his day! But,
of course, that was before the melodies we
know today had been created, for certainly
these beautiful songs would need no reform-
ing!

All of the melodies mentioned, and others,
can be obtained in simple piano arrangements
which you can play at your club meetings:
for instance, *Annie Laurie*, in Presser Edi-
tion, No. 13522; *Blue Bells of Scotland*, ar-
ranged for four hands, in Presser No. 1935;
My Bonnie, No. 13523; *Robin Adair*, ar-
ranged for left hand alone, No. 13526; *Auld
Lang Syne*, No. 14314.

And then there are many records to listen
to, such as *Comin' thro' the Rye*, on Vic-
tor, No. 1146, sung by Marian Talley, *Loch
Lomond*, sung by Lauder on Victor 9295.
Old Scotch songs and *Annie Laurie*, sung by
McCormack, are on Victor 1305 and a med-
ley of Scotch songs may be heard on
Victor, 35878. Victor medley No. 49 pre-
sents bagpipes.



THE HIGHLANDS OF SCOTLAND

Deck the Halls with Boughs of Holly is
recorded on Victor, No. 20993, and *All
through the Night* is sung by Richard Crooks
on 15584 and the *Ash Grove* on 22166 (both
Victor numbers).

Mendelssohn's Overture, "Fingal's Cave,"
is recorded on Victor, No. 9013 and on Co-
lumbia, Nos. 67692D and 67693D, and his
"Scotch Symphony" is on Columbia, Set No.
126.

Saint-Saëns' "Scotch Idyl" may be heard
on Victor 7292.

Street Cries

THE ORGAN GRINDER

By OLGA C. MOORE

Children gather quickly
When they hear the tune
Of the organ grinder
Some bright afternoon.

And they put their pennies
In the monkey's paw.
It's the most amusing
Sight I ever saw.

Mirrors Tell the Tale

By MARY CLARENE SUTER

JACK flung his cap in the air and uttered
a loud "Hurrah" as he entered the door.
"Good gracious!" exclaimed his mother,
"What's it all about?"

"Well, Miss Lee, the music supervisor,
wants me to play a solo in assembly next
week. And I've got to play it from mem-
ory, too. Boy, I'm going to practice hard
this week!"

Five minutes later Jack was doing his
scales and exercises with a vim; but his
mother glanced at him and frowned.

"Jack," she said, "come up-stairs with
me for a minute and bring your violin with
you." The boy followed her wonderingly
as she entered her own room and motioned
Jack to stand in front of the tall mirror.

"Now play your scales," she said, "and
at the same time watch yourself in the
mirror."

He had not played two notes before he
stopped and made a face at himself. "Do
I always stand like that? All humped over,
with my feet spread apart and my violin
pointed to the floor?"

"Yes, and that's why I wanted you to
see yourself in the mirror. You would not
want to look like that in assembly, surely."

"I should say not! I'll practice in front
of the mirror every day and get the proper
position. Mr. Stofsky has often told me my
position was poor, but I never knew it was
such a fright."

And so, all you young violinists, why
don't you practice sometimes before a mir-
ror, too, and see about your own position?
Always stand straight, feet close together,
violin held high and arm well under.



JUNIOR ETUDE—(Continued)



Mildred's Musical Diary

By NANCY D. DUNLEA

Mildred's chum, Betty, received a "Line-a-Day" diary for her birthday.

"What do you write in it?" asked Mildred a little enviously.

"Oh," answered Betty, "I always write what the weather is, and lots of things that I do. It's lots of fun! It's so much fun to read it over after awhile. It makes you remember things!"

Mildred sighed and then forgot about the diary because Miss Kenyon came to give her her piano lesson.

But when her brother came home from school that evening, what was Mildred's surprise to hear him exclaim, "I'm going to keep a diary!"

"What are you going to write in it?" asked Mildred.

"You never could guess!" answered Robert. "No silly things like some girls write! Our botany teacher told us to keep a Field Note Book. And every day I'm going to write the things I see that help me learn botany. Just coming home I saw new budding leaves on the maple tree. I'm going to use my eyes and put down real things that I see, in my diary. I'll bet I see something new every day!"

"Oh," said Mildred to her mother, "I wish I had a diary!"

"What would you write in it?" asked her mother.

Suddenly Mildred remembered the story of the *Moonlight Sonata* that Miss Kenyon had told her that afternoon when she took her piano lesson. "I know, Mother!" Mildred exclaimed now. "I would write in my diary all the new things I learn about music! I would try to hear something as well see something new to set down."

"Do you learn something new every day?" asked her mother with a twinkle in her eye.

"Almost," said Mildred making a new resolve right then. "If you'll let me get one of those neat little leather books with loose leaves, so I can put in more paper when I need it, I'll show you!"

At the end of a week, Mildred's mother was so proud of what Mildred had written in what she called her "Musical Diary" that she showed it to Miss Kenyon. And here is what Mildred's piano teacher read:

May 1—Learned that all major scales of sharps are five steps apart. Easy to find G after C, and D after G!

May 2—I heard a lovely concert over the radio today. It was played by a girl my age, and she played *Elfin Dance*, *Birdling* and the *Butterfly*, all by Grieg. She told us a little about the Norwegian composer, too—how he liked to write about his country, the peasants and their dances.

May 3—We sang American folk songs in school today. I learned that Emmett wrote *Old Dan Tucker* besides his best known *Dixie*. The last song was published in 1860 with the title *I wish I was in Dixie*.

May 4—took my piano lesson today and learned how to play staccato differently when there is a slur over it, plus the dot. The stroke is something like dusting, when you have slurred staccato!

May 5—I read that Lowell Mason of New England was really the father of "community sings" because he established singing schools and taught people to sing from notes. He also established the Academy of Music in Boston which started the teaching of music in the public schools of America.

May 6—It's going to be fun to practice now with the metronome, because today in school the teacher played a phonograph record of Beethoven's "Little Symphony in F," the allegretto or lively movement, and told us how the metronome was invented. I could hear the "tick" rhythm in the symphony. Thanks, Mr. Maelzel, for helping me keep time! I guess if Beethoven needed a time-keeper, I do!

May 7—I heard the harp over the radio today; so I looked in my music dictionary and learned that it has forty-six strings and that it is tuned in flats! The pieces that the harpist played were the *Sextette* from "Lucia" and *By the Waters of Minnetonka* by Lieurance.

JUNIOR ETUDE CONTEST

The Junior Etude will award three pretty prizes each month for the best and neatest original essays or stories and answers to puzzles.

The subject for essay or story this month is "Do Animals Like Music?" It must contain not over one hundred and fifty words. Any boy or girl under the age of fifteen years, whether a subscriber or not, may enter the contest.

All contributions must bear the name and age of the sender in the upper left-hand corner, and

the address in the upper right-hand corner of the paper, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before the fifteenth of May. The names of the prize winners and their contributions will be published in the October issue.

Do not use typewriters and do not have an one copy your work for you.

Competitors who do not comply with all of the above conditions will not be considered.

Why I Like to Practice
(PRIZE WINNER)

Practice is the only thing that can lead to success, and I am sure that everyone who is interested in the study of music wishes success. In practice one must first work out the difficulties concerning the scale. All students have to learn during the course of their musical studies that to master the more difficult piano compositions they must first be able to finger and play correctly at a reasonable rate of speed all the scales.

There is no use in practicing the piano if one is going to hurry through the exercises, for hard work must be done before the studies can be made perfect. At least one hour's practice is needed daily by every student. Thus we find that practice is the key to the success of a musical career.

GLADYS HENDERSON (Age 12),
Canada.

Why I Like to Practice
(PRIZE WINNER)

I like music and some day I hope to become a musician. But in order to become one I must practice. Practicing is work, but not all work, because I enjoy playing pieces and look forward to the time when I can play them without a mistake.

One should not practice several hours one day and none the next, but a certain amount every day. Because of my own enjoyment and because I some day hope to entertain others, I enjoy my practice hours. Very few gatherings are enjoyed without some kind of music, and the piano is the most popular instrument. So I selected the piano for my musical education. The more practice and labor I put into this project the more I may expect to be rewarded in the years to come.

BILLY RICKARD (Age 12).
N. B. Billy forgot to put his State on his paper; so he can not receive his prize until he sends his complete address.

Why I Like to Practice
(PRIZE WINNER)

I am taking violin lessons and am very thankful I can get sufficient practice. I like to practice because it helps me to play in a correct position, with more ease, clearer tones, better count and rhythm. It also helps me to control nervousness so that when I am asked to play at recitals or musical programs I can play a piece much better. I like to practice it for several months before playing it on such occasions.

Without practice I would not have confidence in my playing, nor would I ever make a successful musician. Practice serves as a useful pastime and is never tiresome if done correctly. And the last and best reason is that practice makes perfect and is the gateway to success.

VIOLA SCHNELL (Age 12),
North Dakota.

HONORABLE MENTION FOR FEBRUARY
ESSAYS:

Marjorie Richards, Joan McLain, Martha English, Carolyn Patterson, Mary Elizabeth Garrett, Louise Hooks, Marjorie Schultz, Paddy Gates, Jack Gunter, Anne Parkin, Doris Barnard, Catherine Hajdu, Una Maloney, Muriel Adams, Betty Tatman, June Albright, Paul Franklin, Mayme Cooke, Elaine Bell, Virginia Bobout, Mary Ellen Bottom, Annie Maud Golen, Carol Jean Mickle, Theima Hauser, Barbara Pfaff.

LETTER BOX

DEAR JUNIOR ETUDE:

I wish you could see my violin that was made by hand by a native of Mungeli, India. It has two strings made of horse hair, in bunches like a violin bow. It is carved from a solid piece of wood about two feet long and has a peacock at the top. When the man finished making it he and his friends sat late in the night playing it and singing. The sound holes are underneath, and a piece of lizard skin is stretched across the top. It has five little gold strings under the horse hair strings, and they vibrate when it is played, and sound like someone humming. When you play it you hold it like a cello, but it sounds more like an alto horn. When we use it in a program, someone plays on it and the rest of us hum or sing.

My sister has a violin made in Japan, and, when she plays it, she wears a Japanese kimono.

From your friend,
DAVID HAGEMAN (Age 10),
Colorado.

DEAR JUNIOR ETUDE:

I am writing in behalf of the B Natural Music Club of Youngstown College. We have progressed so rapidly we are well known among the musical people of the town. Although organized but a short time, we have an ensemble of nine players, a quartet with a repertoire of twenty-five numbers which broadcasts frequently. And we are always ready with solos and duets when the occasion arises. We have made scrap books which we shall exhibit at our annual recital. Once a month we have an open meeting when we invite our friends. We conduct contests, musicales and other affairs.

From your friend,
SHIRLEY MYEROVICH,
Ohio.

My Gift for Mother's Day

By CARMEN MALONE

Quick and nimble fingers
Weaving through the keys,
Touching black and ivory
G's and C's and D's.

Supple, blithesome fingers
Making melody,
Tinkling off a gay tune—
They belong to me.

"Practice and more practice!"
I speak, they obey;
Well, they play, then better;
Best is on the way.

"This tune's meant for someone,"
They have heard me say.
"It's a gift to mother
On dear Mother's Day."

Letter Box List

Letters have also been received from the following, which, owing to lack of space can not be printed:

Barbara Ann Donehue, Mildred Hill, Margaret Tabor, Rebecca Osterhout, Hazel Waltz, Dorothy Baker, Frances Maynard, Evelyn Lonnborg, Eleanor R. Trembly, Augusta McKee, Mildred Hernberger, Miriam Birch, Mary Jane McAnally, Frieda Meuser, Rosalie Newman, Ruth Johnson, Eloise Siebo, John Kozna, Doris Reynders, Elizabeth Buck, Joan McLain, Helen Davis, Hester A. Beach, Maybelle Burdick, Marion Davidson, William Keefe, Marian Dame, Alma Stocks.



Instrument Puzzle

By MAXINE FUNDERBURK (Age 14)

BEGIN with the last letter on the last line, T. Follow the King's Move, that is, one square at a time in any direction, and find the names of musical instruments. Every letter must be used once and the path is continuous.

R L N U G O N
I A C I I A I
E N L A T N P
T O I O R O E
I Z V O R B M
T H J N G R O
R E A B N A T



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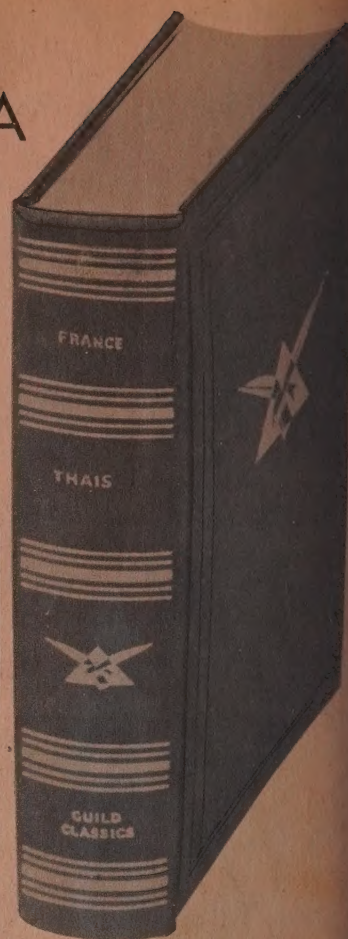
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